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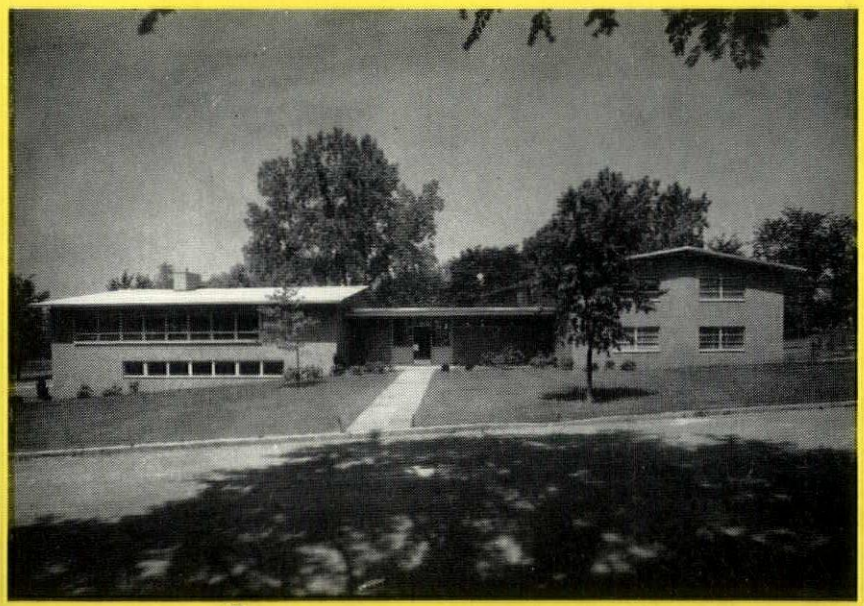

MARCH - APRIL
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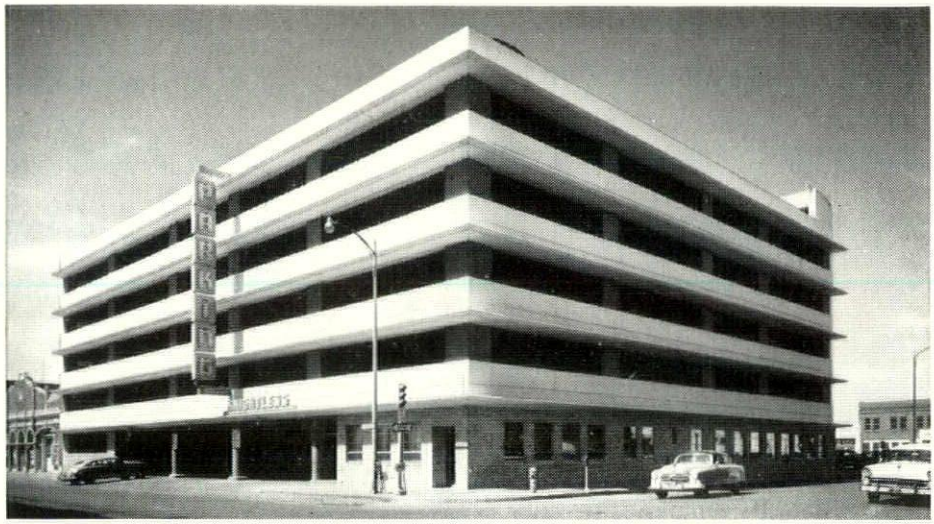
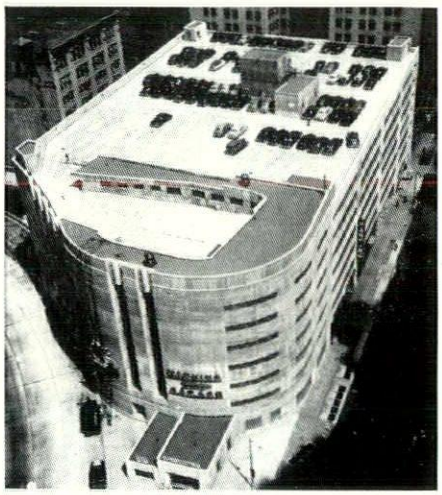
VOLUME XVII - NUMBER II



Knightley Parking Garage, Wichita, Kan.
Architect: Overend & Boucher, Wichita

Architectural Concrete PARKING GARAGES

SOLVE OFF-STREET PARKING PROBLEMS



West End Parking Garage, New York City
Consulting Engineer: John J. Dwyer New York City

Texas National Garage, Houston, Texas
Architect: Kenneth Franzheim, Houston

Municipal Parking Garage #10, Chicago, Ill.
Architect: McClurg, Shoemaker and McClurg, Chicago

Finding close-in parking space for increasing numbers of automobiles is a vexing problem facing almost every city. Many have found that multi-story concrete parking garages provide the best answer to the problem.

These photos show the possibilities that architectural concrete offers architects for designing parking garages of outstanding beauty and service that should make any city proud. This versatile structural material has rugged strength, unequalled resistance to severe weathering, maximum firesafety and long life.

Architectural concrete parking garages are moderate in first cost, need little maintenance and have extra long life. As a result architects, municipal officials and investors are pleased with their ***low annual cost.***

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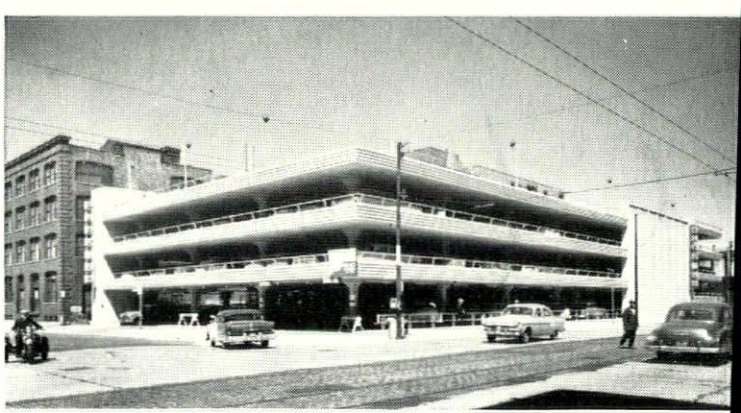

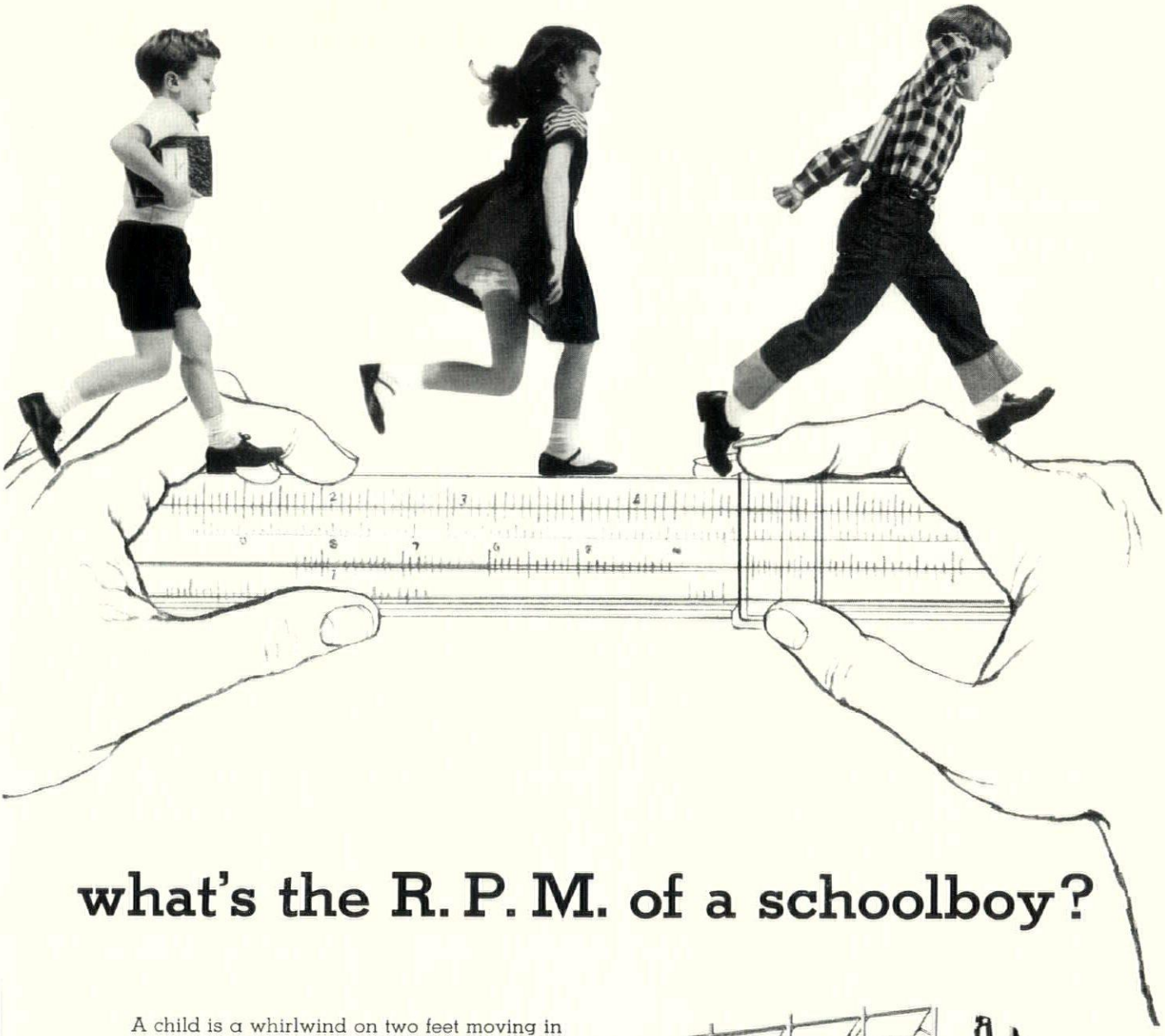

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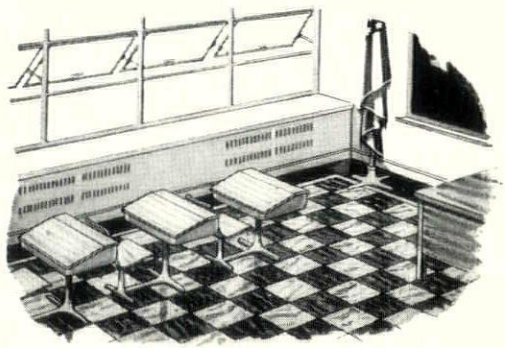

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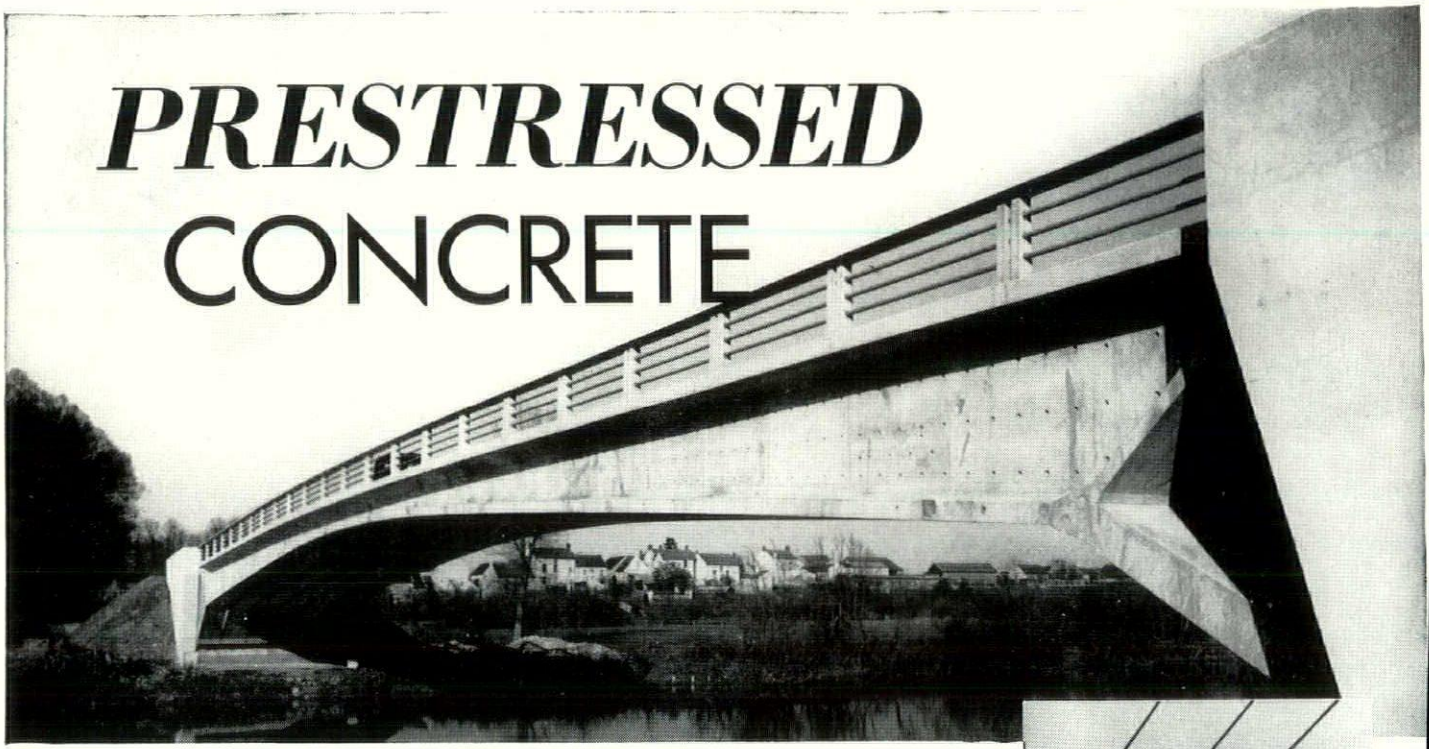

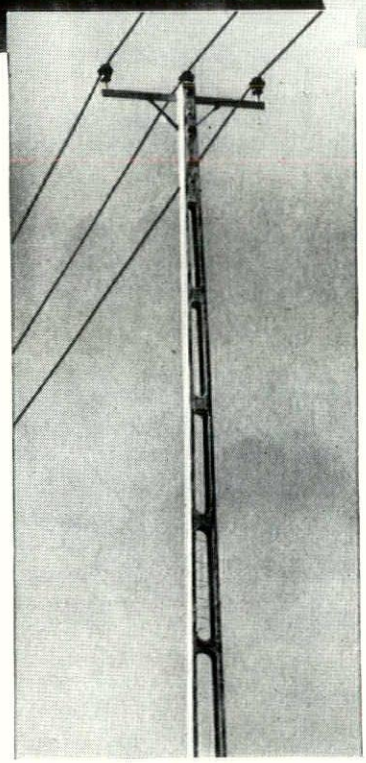

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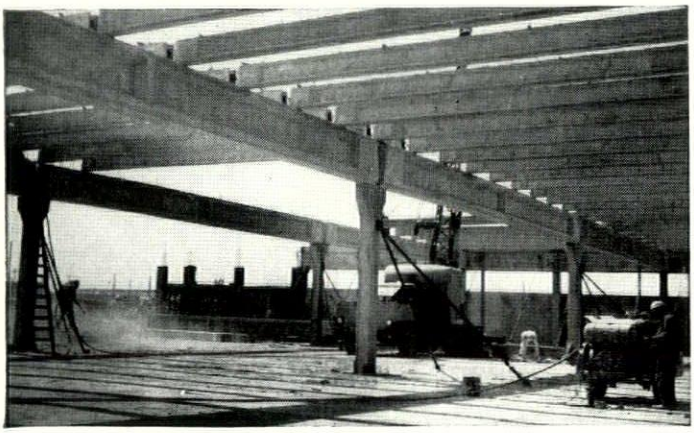

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Westminster Properties Inc. Building
166 East 66th Street, New York City
Architects: Kokkins & Lyras
Mason Contractor: Sal Vio Masons

SPICE, by Hanley Duramic gives the Westminster Building in New York City a quiet dignity with understated vitality and excitement. Created for inventive architecture, Spice, Hanley Duramic 337, is a unique Pearl White with Brown light speck. It adds dramatic simplicity to contemporary and traditional design; it opens new dimensions of color and texture. As with all Hanley Duramics, striking beauty and individuality are burned into the building strength of quality brick. For full information call or write your nearest Hanley office for the architectural file on Hanley Duramic Brick and Tile.

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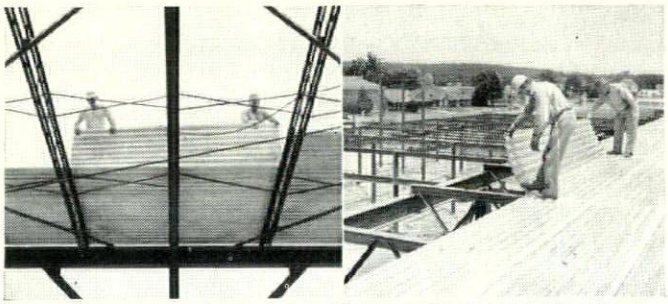
CONCRETE *Poured-in-Place* OVER CORRUGATED METAL

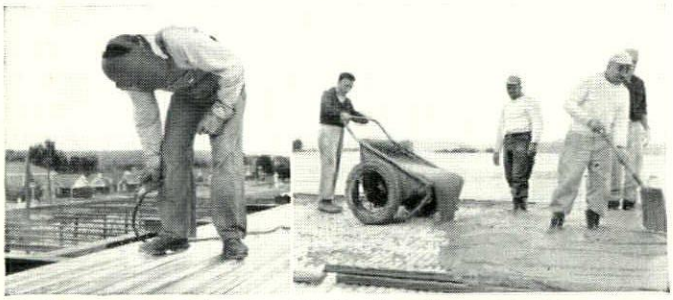
—the low cost...firesafe...lightweight
INSULATING ROOF DECK SYSTEM

Now in Little Rock, as in other locations, The Kroger Co. employed Zonolite vermiculite concrete for its mammoth new Distribution Center.

Poured over corrugated metal, this system went on faster, is firesafe and delivers high insulating value... yet is low in cost. Engineers credit Zonolite concrete-corrugated metal with savings of $5,000 on this job alone, compared to the alternate specified!



View shows type of joist used in Kroger's Little Rock Distribution Center. Corrugated metal being placed over steel frame.



Welding metal deck in place. Placing Zonolite vermiculite concrete.

Here are some of the benefits you can expect to derive from this
NEW-TYPE ECONOMICAL, BETTER PERFORMING ROOF SYSTEM

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4. FLEXIBILITY—Zonolite is adaptable to any roof design—over corrugated steel, formboards, metal lath, paper-backed wire lath, metal deck.

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6. INSULATING—Zonolite concrete provides astonishing insulation value, so important in present-day roof construction.

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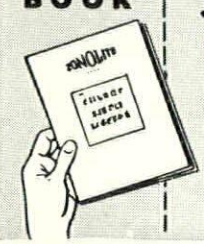

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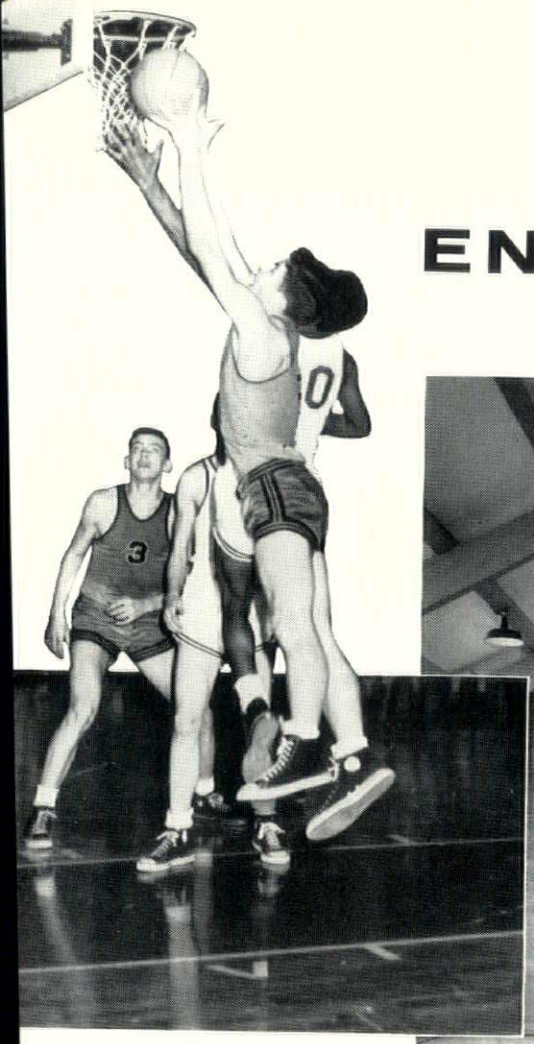

nbound* Continuous Strip* Hard
ple Floor in gymnasium of Public
ool No. 25, Yonkers, N.Y. Architects:
yard Snyder and Reginald E. Marsh,
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no, New Rochelle, N.Y.

The hammering action of fast moving feet is a telling endurance test of a gymnasium floor. Only a floor of exceptional quality can withstand this continued punishment for generations and keep its smooth, beautiful appearance and uniform resiliency. Ironbound* Continuous* Strip Hard Maple floors pass this test with flying colors.

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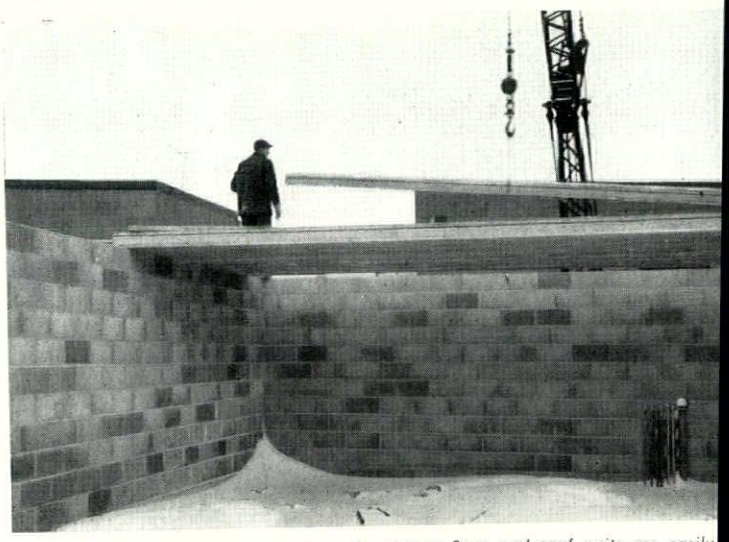

Flexicore precast, prestressed concrete floor and roof units are easily in any type of weather, as shown in these pictures. The building is Broadway Market in Buffalo, N. Y. Siegfried Construction Co., Inc., was the contractor; James, Meadows and Howard, Buffalo, the a Anchor Concrete Products, Inc. furnished the Flexicore.

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EMPIRE STATE ARCHITECT

THE OFFICIAL PUBLICATION
NEW YORK STATE ASSOCIATION OF ARCHITECTS

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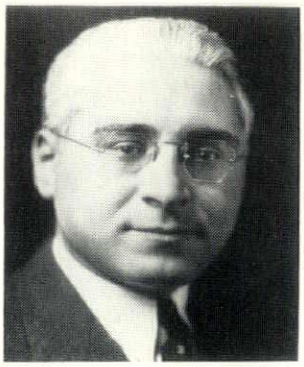
Published 6 Times a Year

HIGH NOON



Joseph F. Addonizio

At the first stroke of 12 o'clock Noon, February 2, 1957, voting having just been completed, the unanimous decision of the Directors present to engage Mr. Joseph F. Addonizio as Executive Secretary of the New York State Association of Architects was announced by President Trevor W. Rogers.

It is indeed a pleasure to introduce to you Mr. Addonizio who comes to us with a quarter of a century of experience. By reason of his many years of service in this field he is well qualified in organization, office management, public relations, legislative procedure and publicity.

Prior to the decision of employing Mr. Addonizio, the Directors adopted an operating budget of $28,500 for the year 1957, as submitted by Donald Q. Faragher, Chairman of the Executive Secretary Committee. The equipment for the office will be an additional expense for the current year.

The Directors also passed a resolution empowering the present Officers to outline the duties of the Executive Secretary; negotiate necessary contracts; select a location for the office—preferably in the Grand Central area of New York City—rent, furnish and equip same and engage a secretary.

It is anticipated that the office will be established and that Mr. Addonizio will assume his duties not later than July 1, 1957.

Let us not forget that this momentous step in the life of our Association is the culmination of years of endeavor, and finally in the past five years, to the untiring efforts of Chairman Faragher and his Committee.

These actions by your Directors should insure complete unification of the profession within the State, greater usefulness of the Association to the architect and increase the importance of our profession on the national, state and local levels.

1957
STATE CONVENTION
Buffalo, N. Y.
SEPTEMBER 19-20-21

ON THE COVER

Delta Phi Fraternity House on the Campus of Rensselaer Polytechnic Institute, Troy, New York. Henry Blatner, Architect, Albany, New York.

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Concrete Masonry Units also have versatile design possibilities.

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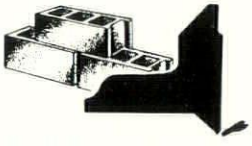

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THE PRESIDENT'S MESSAGE

As you know, one of the prime reasons for a State Organization of Architects is to defeat adverse legislation and promote good legislation on behalf of the practicing Architect. If our State Organization cannot benefit the practicing Architect, then there is little reason for our existence. Our Association must try to do what the individual Architect cannot do, what the Chapter or Society cannot do and what the Institute cannot do.

There is one thing that I would like to promote while in office which the State Organization can do. We need to have better control over the practicing Architect with regard to discipline. We pride our membership in the Institute, however, if charges are preferred against a member and he is suspended or his membership terminated, he can still practice Architecture. This violation is little known to the public. This Architect still appears before a school board, church board, etc., and they know nothing of this infraction upon our Code of Ethics.

To come to the point, I would like to introduce legislation in the State of New York to the effect that Architects' Licenses are issued jointly by the Education Department and the New York State Association of Architects. All disciplining of Architects would come before our Association with the definite understanding that any infraction would result in the possible loss of registration or suspension of registration. An Architect would think twice before supplanting a brother Architect by devious methods and would adhere to our ethical standards. This would be "putting teeth into the law."

This whole idea is not new and certainly not original with me. I have just returned from the annual Convention of the Ontario Association of Architects, held at the Royal York in Toronto, Canada. The above-described practice has been in force in the Province of Ontario for many years. It was a great sight to witness some forty newly registered Architects receive their Certificate to Practice from the hands of the President of the Ontario Association and know that their continuance in the Association depended upon good, reputable practice among their fellow Architects. All infractions upon ethical practice is dispositioned by the Ontario Association of Architects. I questioned several of the Architects regarding infractions. They told me there is practically no deviation from the high standard of practice.

Our Institute President, Mr. Leon Chatelain, was in attendance at this Convention and at the annual banquet, presented Mr. Douglas Kertland, President of the Royal Architectural Institute of Canada, with an Honorary Fellowship in the Institute. This was accompanied also by the presentation of the Fellowship jewel. It was the first time the jewel had ever been presented with the Honorary Fellowship. If you recall, both of the above gentlemen were in attendance at our last annual Convention in Lake Placid.

TREVOR WARREN ROGERS

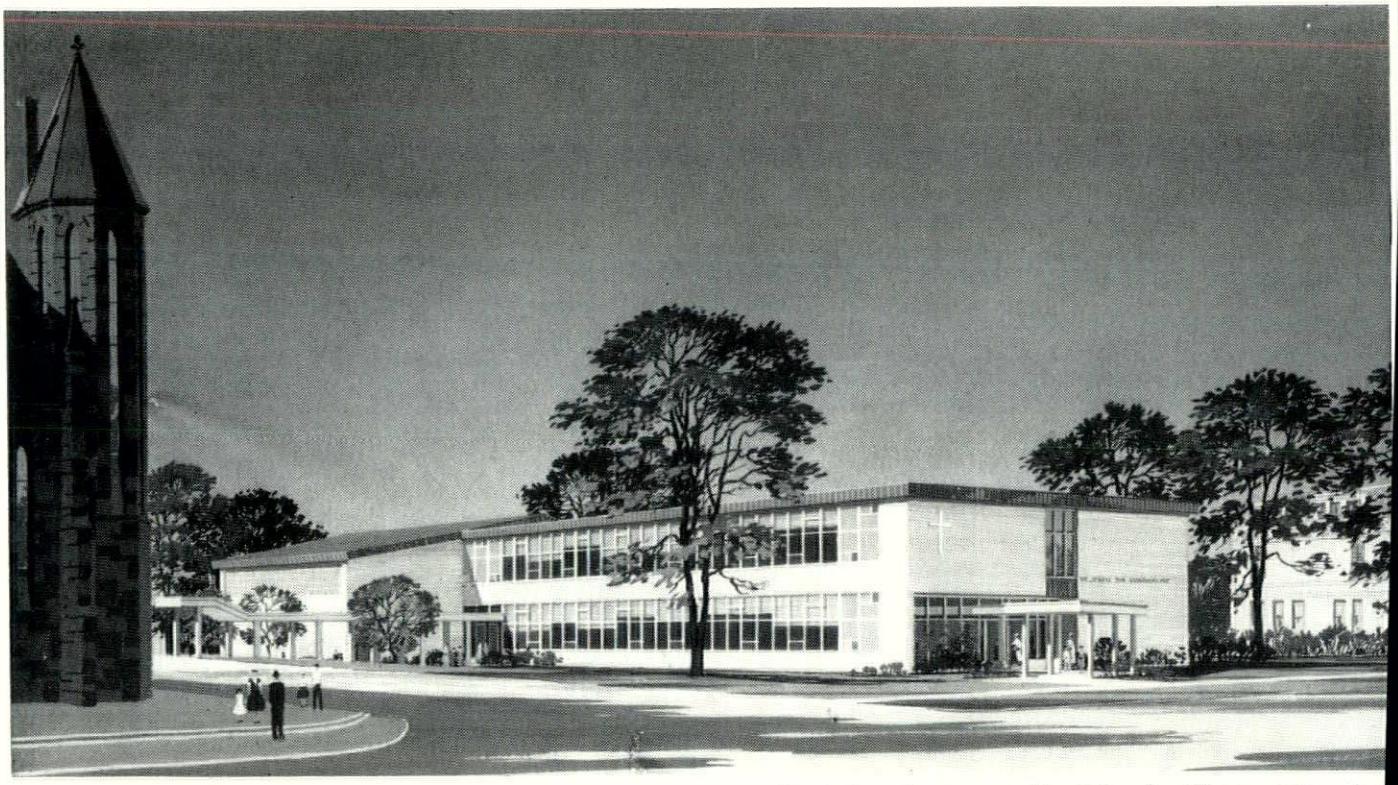
President, New York State Association of Architects

EASTERN NEW YORK CHAPTER
of the
AMERICAN INSTITUTE OF ARCHITECTS

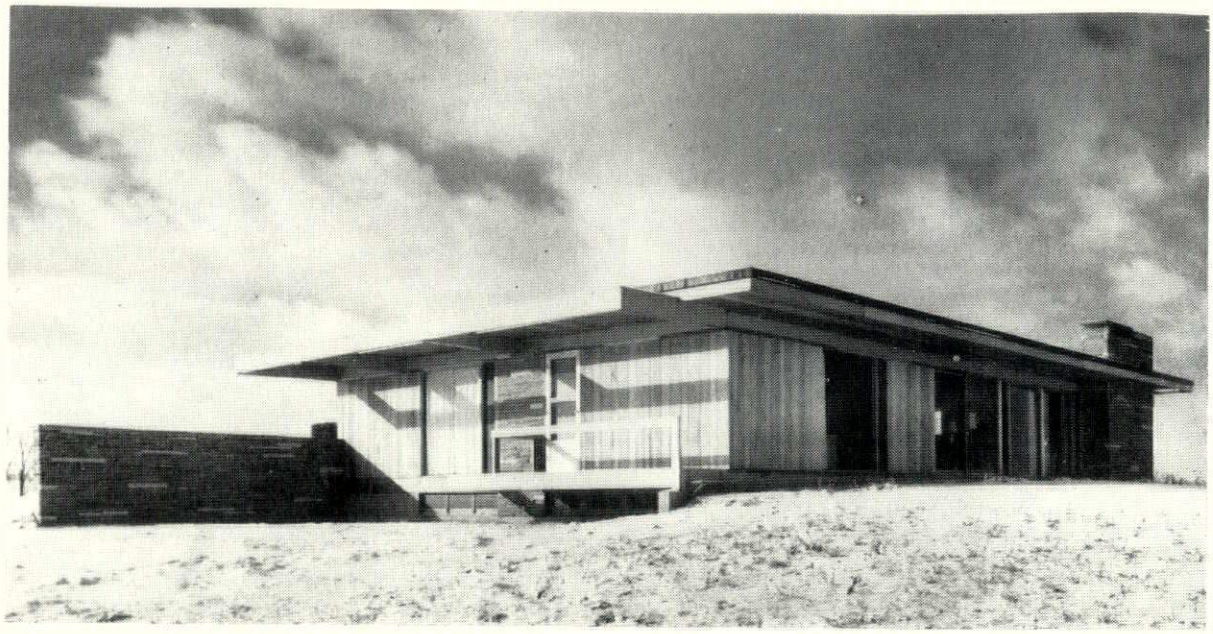
The success of the November-December Issue of the EMPIRE STATE ARCHITECT, devoted entirely to the Metropolitan Area, has prompted this regional issue dedicated to the members of Eastern New York Chapter. On the following pages will be found photographs of buildings and renderings of projects under construction, representative of the work of the members of the Eastern New York Chapter.

Daniel Klinger, representing the Chapter on the Publications Committee of the New York State Association of Architects, was largely instrumental in collecting the material for this Issue for which the Committee is deeply appreciative. In many instances, more than one project was submitted by the various offices represented. In an attempt to achieve variety, the Committee has selected one building from each group submitted. All members of the State Association, regardless of chapter affiliation are again reminded of the remaining schedule of the building types for 1957, and are urged to submit material for future publication. The remaining schedule is as follows: May-June, Educational Buildings; July-August, Housing; September-October, Convention (unrestricted building types throughout the State); November-December, Religious Buildings.

Any member wishing to submit an example of his work for publication in one of the forthcoming issues is urged to write to the Chairman of the Publications Committee as soon as possible.

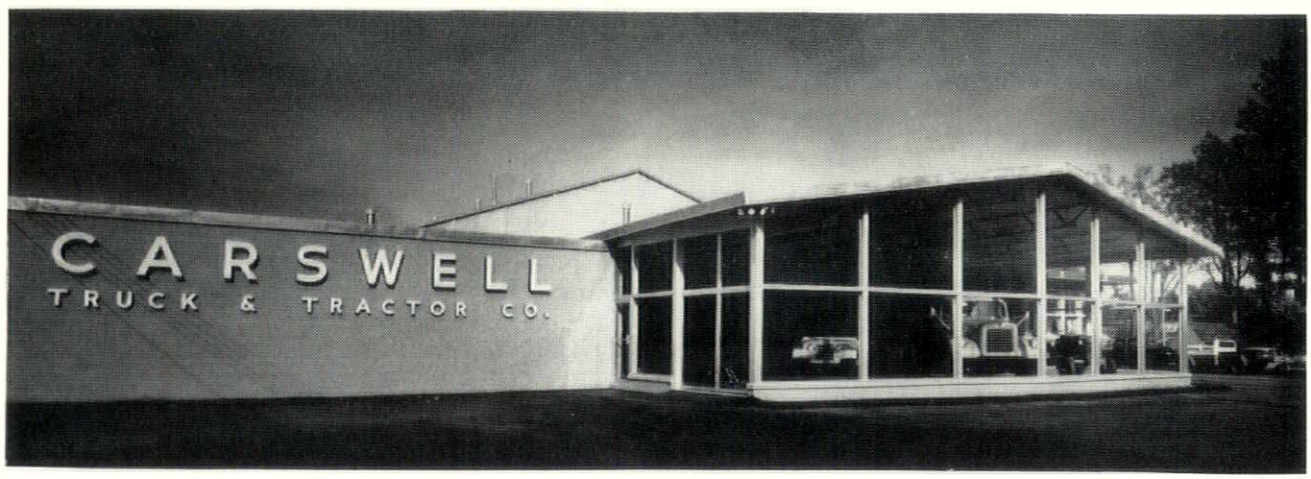


St. John the Evangelist School, Albany, New Yor
Cataldo and Vikre, Architects, Schenectady, New Yo

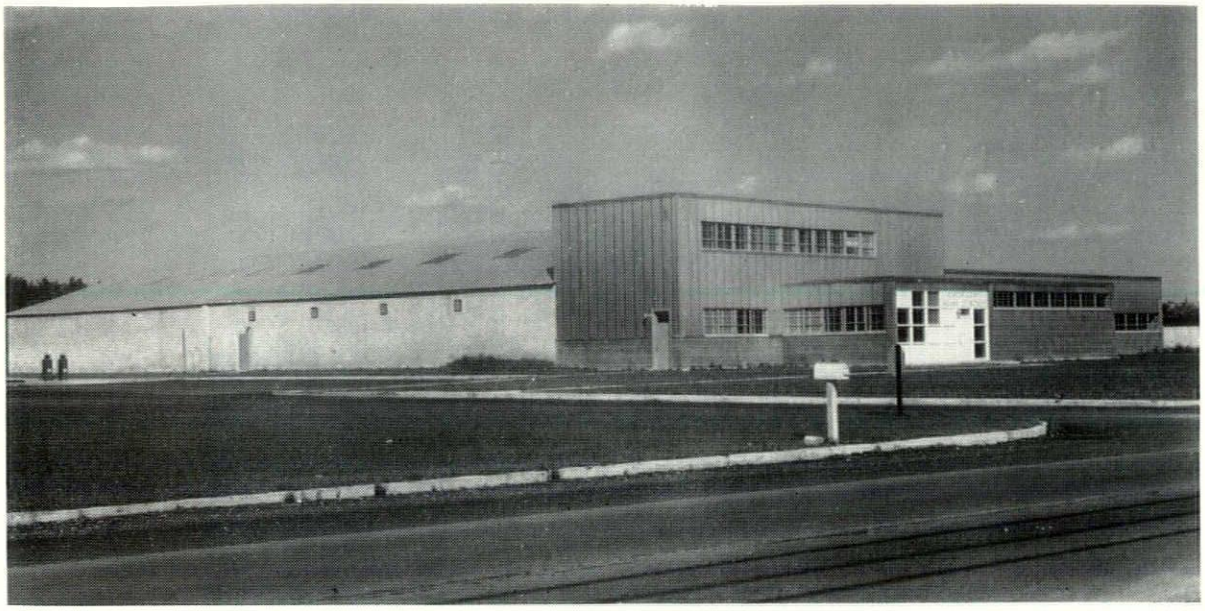


Passaretti House, Eagle Mills, New York
Morrow and Cadman, Architects, Troy, New York

First National Bank of Scotia, Niskayuna Office, Niskayuna, New York
Sargent, Webster, Crenshaw & Folley, Architects, Schenectady, New York

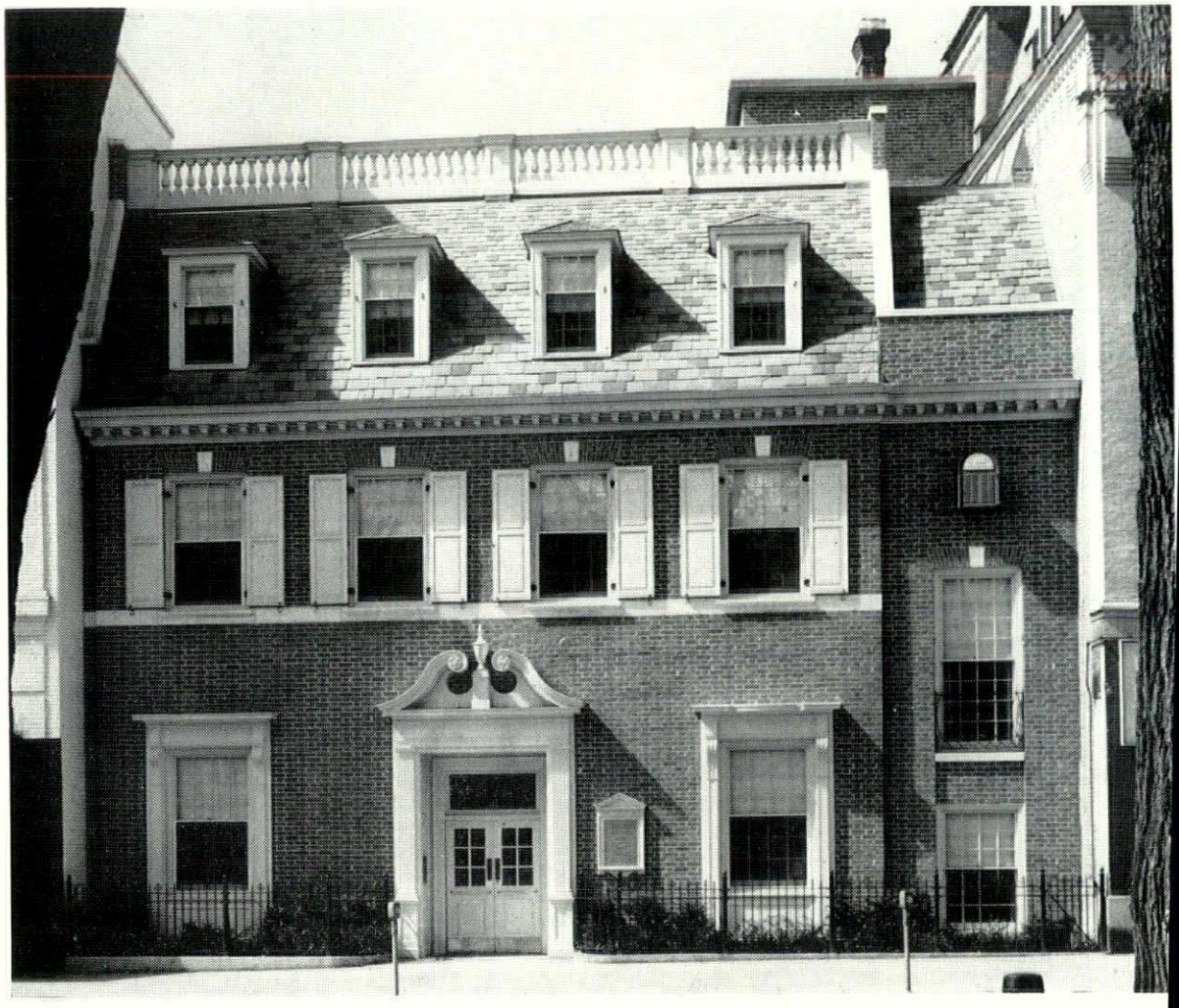


Carswell Truck and Tractor Company, Glens Falls, New York
Albert S. Hartheimer, Architect, Albany, New York



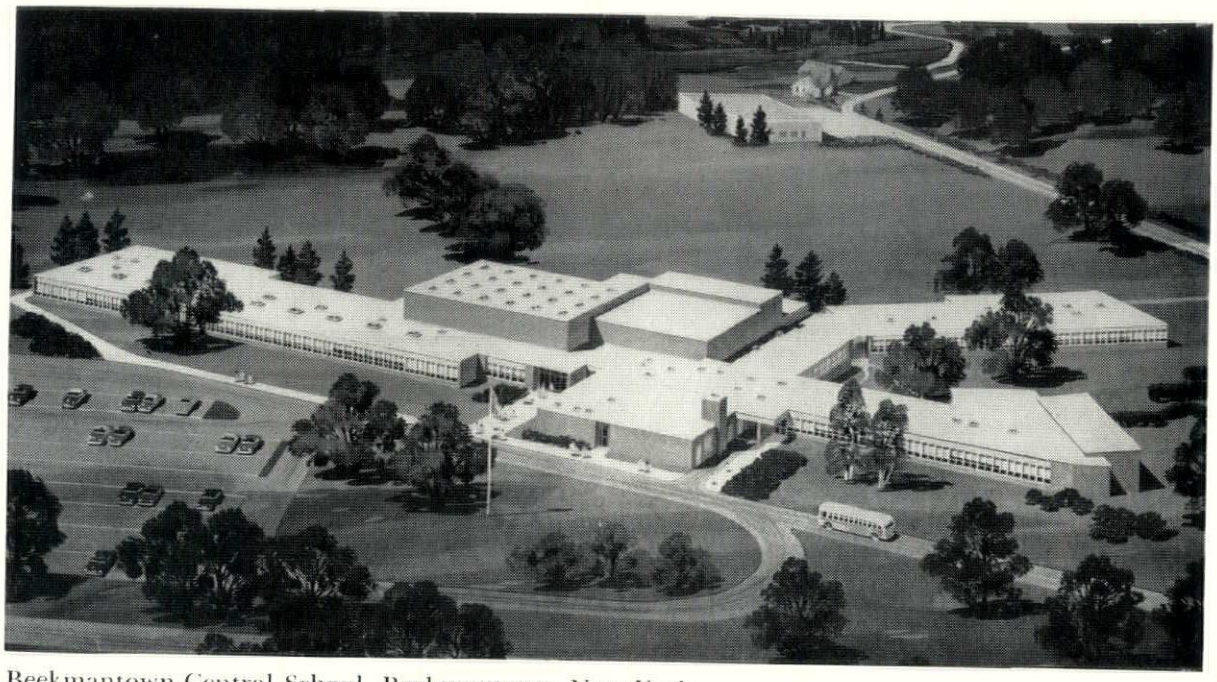
Clinton County Highway Garage, Plattsburgh, New York

Benedict and Ryan, Architects, Plattsburgh, New York



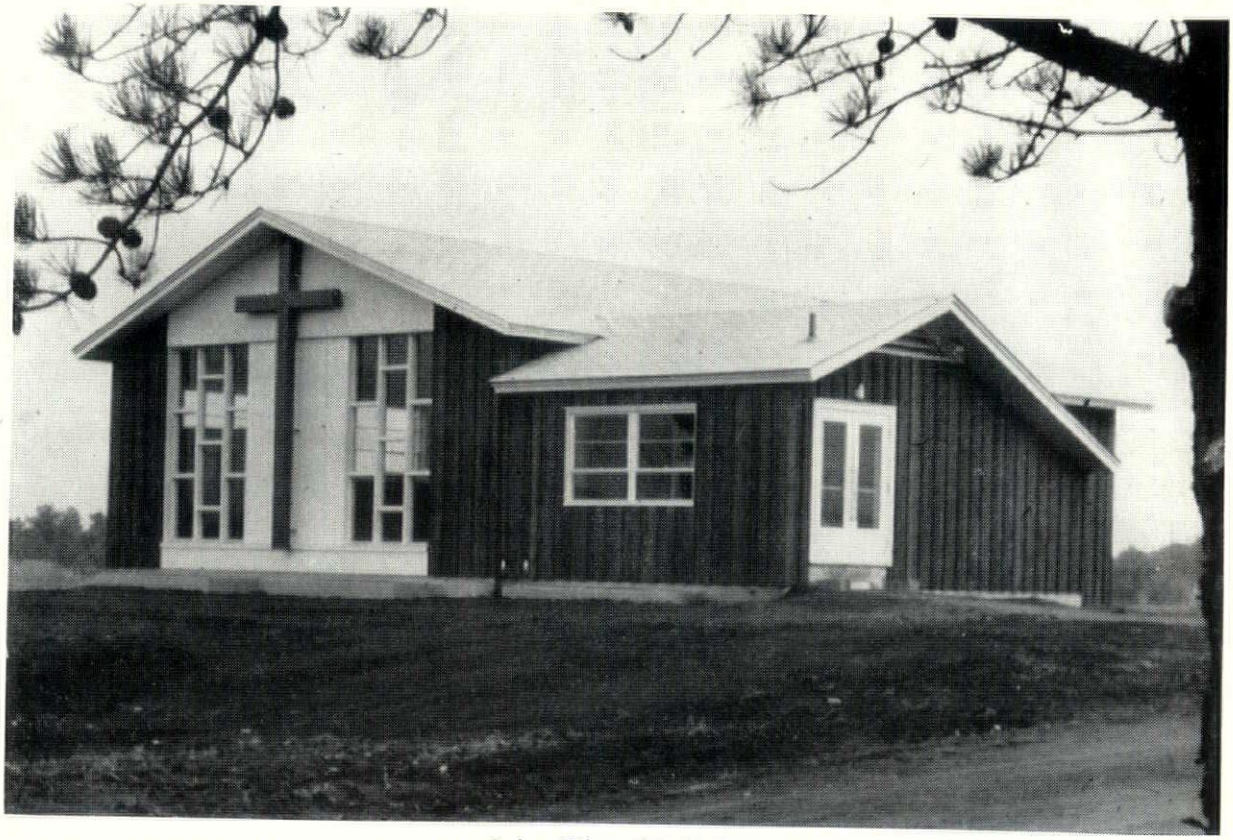
Glens Falls National Bank and Trust Company, Glens Falls, New Yor

Milton Lee Crandell, Architect, Glens Falls, New Yo



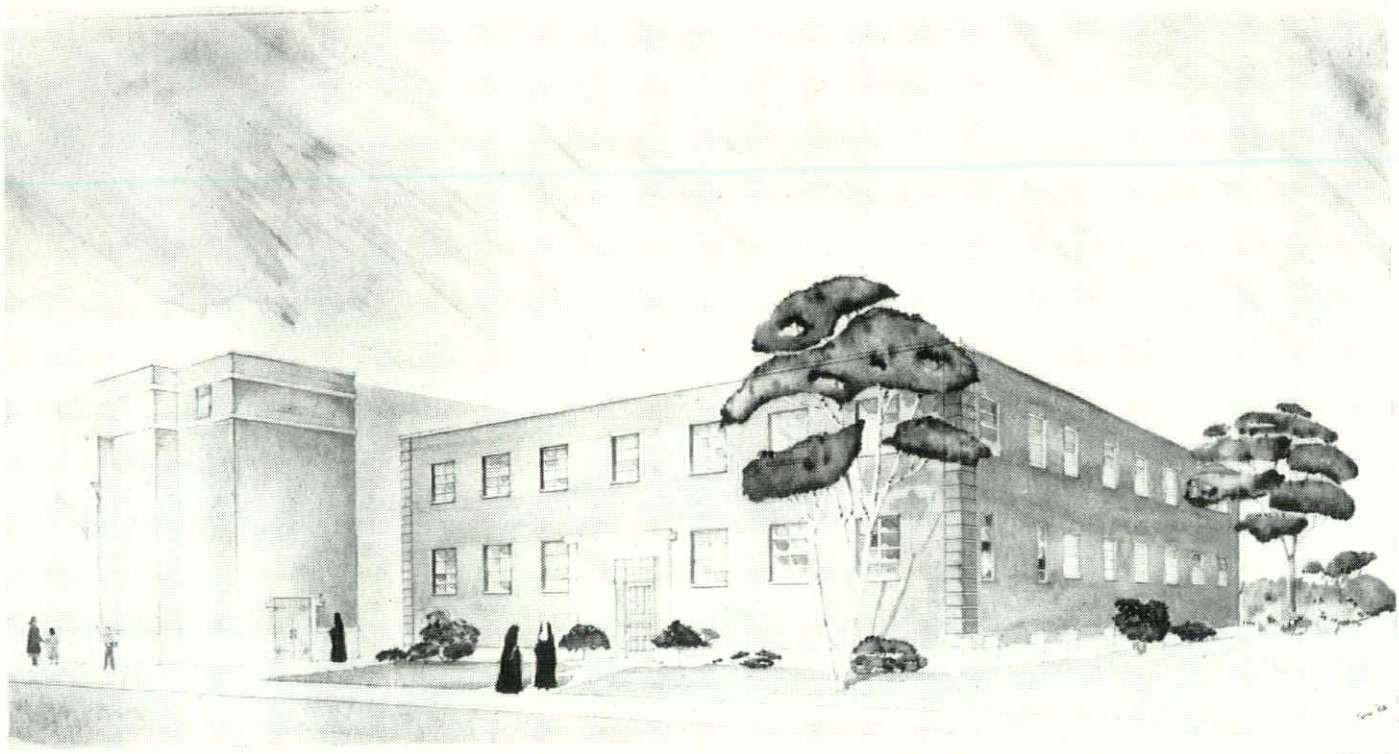
Beekmantown Central School, Beekmantown, New York

F. Parker Dodge Associates, Architects, Rensselaer, New York



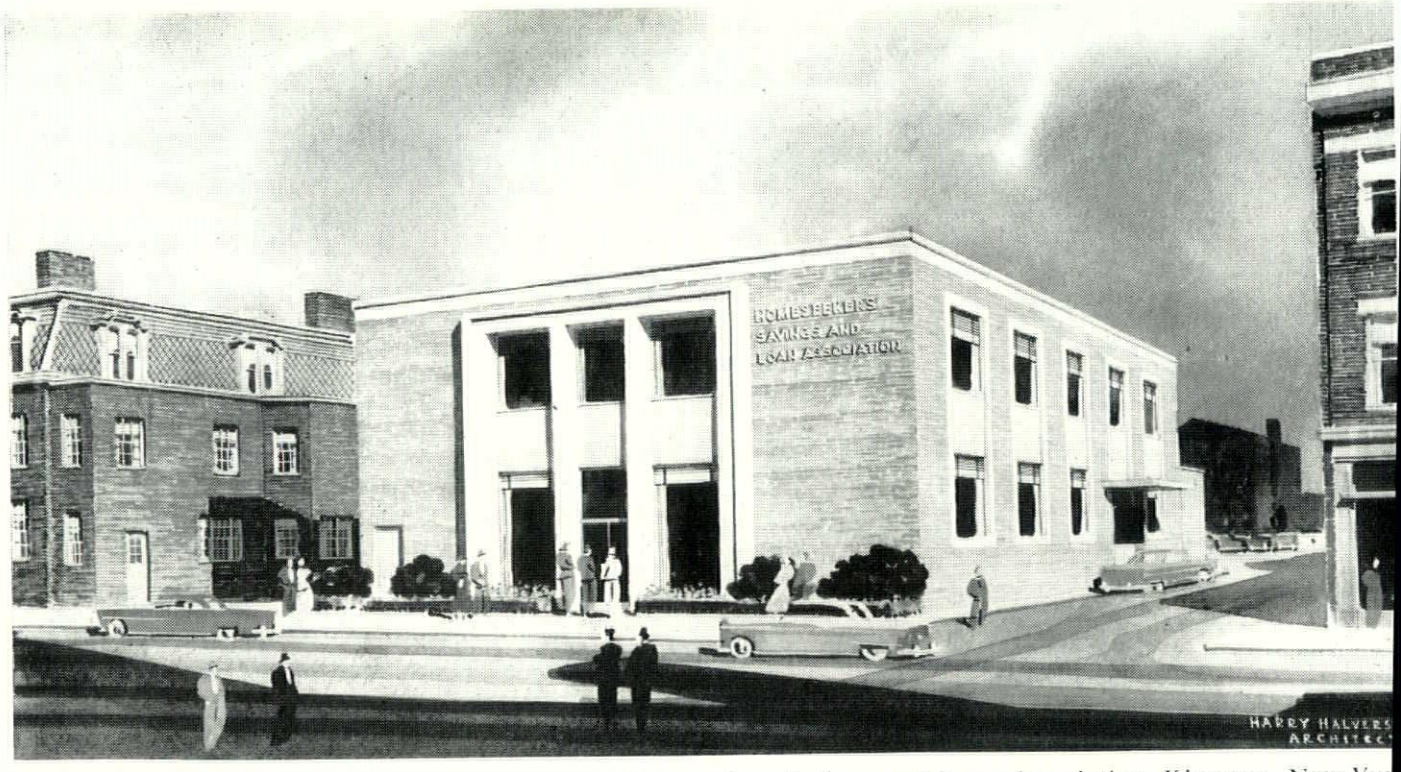
Saint Timoth's Episcopal Church, Glens Falls, New York

E. Gilbert Barker, Architect, Glens Falls, New York



Convent of the Sisters of Saint Joseph, Troy, New York

Evans and Davis, Architects, Troy, New York



Homeseekers Savings and Loan Association, Kingston, New Yor

Harry Halverson, Architect, Kingston, New Yo

THE GREEK REVIVAL

PART I OF 6 ARTICLES

CARL F. SCHMIDT

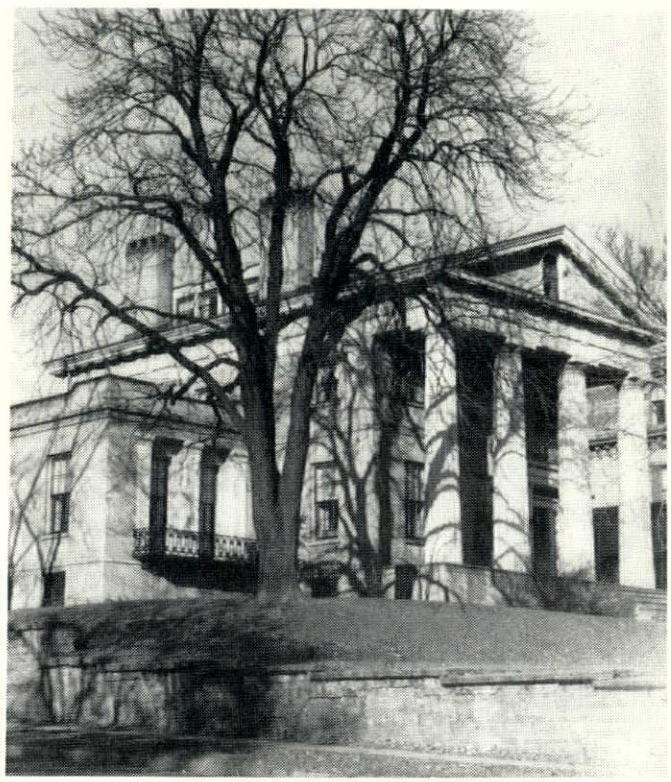
In every city and village, more than one hundred twenty-five years old, east of the Mississippi, one finds churches and houses built in the Greek Revival Style. They were embellished with porticos, pilasters, wood carvings, plaster ornaments and mouldings derived from Classic Greek Architecture. They are not copies of the ancient Greek buildings, but distinctly American buildings inspired by the Classic Greek monuments.

Often, we have been told the Greek Revival is but an imitation in wood of the marble architecture of Greece and condemned for that reason, but these critics forget that the marble monuments of ancient Greece were developed from a previous wood architecture. If we take this position, we also must condemn the later Colonial and Post-Colonial architecture because it too was a development in wood of the stone and marble buildings of Rome.

The interest in Greek architecture did not originate in the United States but began in Europe during the middle of the Eighteenth Century. The 1700s must have been interesting years in the field of architecture in England; the Pugins trying their utmost to revive Gothic architecture, and the Adams' brothers practically developing a style of their own. The publishing of the monumental folios of Stuart and Revett on the classical architecture of ancient Greece created an intense interest in that field. It was the beginning of various revivals. All of these waves of influence found their way to the American shore.

When we look back upon the last two hundred and fifty years we can see how the genius and force of some architects brought about changes in styles or tastes of architecture. It certainly is incorrect to say, "Art is the expression of society." The people did not accept or become enthusiastic about Louis Sullivan or Henry Richardson, but they did become enthusiastic about the Greek and Gothic revivals. Sullivan and Richardson were expressing themselves but society was not interested as yet. Certain conditions and forces are necessary to bring about the popularizing of a new style or a revival. Society must become interested and enthusiastic about it, but it is not the expression of society. It is the work of the architects.

Somehow the classic Greek forms never aroused the enthusiasm in Europe that they did in the United States. To be sure, there were buildings erected in the Greek architectural style, such as the Madeleine in Paris, the National Monument at Edinburgh, the Glyptothek in Munich, and the Walhalla at Regensburgh, as well as many small churches and government buildings. There were also residences built in the Classic Greek manner in these countries, but the people of Europe never became enthusiastic about the Greek Revival as did the people of the United States.



The Hervey Ely House is also an example of the work of S. P. Hastings. A typical two-story temple plan with four excellently proportioned Doric columns. The one-story wings, set well back from the front, have an interesting design motif, a pair of windows deeply recessed and separated by a wide pier in the form of a paneled anta. Similar paneled antae frame the windows.

The architects of France, England and Germany carefully studied the Classic Greek architecture and detailed the orders, entablatures and mouldings precisely as in the original monuments. They seemed to be bound by scholastic rules and traditions which prevented development in planning or design. In Europe the Greek Revival was more or less a problem in archeology. Therefore, good architecture in Europe was that which most closely followed the original Classic Greek forms and proportions. Buildings of this type were naturally a cold inert mass because the architects lacked creative ability. They did not appear to be able to use the Classic Greek as a source of inspiration as did the Greek Revival architects and master-builders in America. In the United States the architects and master-builders were inspired by the Greek forms and used them exactly as the Renaissance architects were inspired by the Roman antique, and consequently developed a real American style.

A similar situation, in the field of architecture, existed in the United States during the first quarter of the Twentieth Century, when architects vied with each other, as to who could most accurately copy and apply the Roman orders on public buildings, churches and schools. Fortunate indeed was the designer who could find a column, a capital or other Roman detail that was not found in the books of D'espouy or Mauch.

It was not until the last decade of the Eighteenth Century that architects who had been trained in the architectural schools of Europe, started to emigrate to America. James Hoban, Stephen Hallet and Benjamin Latrobe were among the first. Could it not be possible that these men, thwarted in their efforts to develop their ideas, emigrated to America so as to be able to express themselves more freely here.

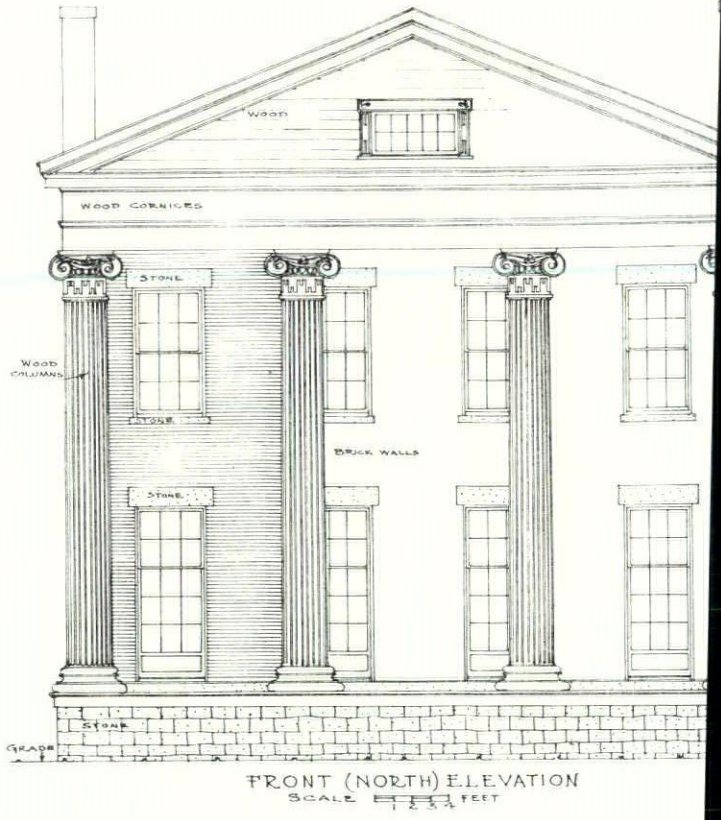
Latrobe had considerable architectural experience in Europe before sailing for America in 1796. His first appointment was as engineer to the State of Virginia, but later went to Philadelphia where he was made superintendent of water supply. His first important work was the Bank of Pennsylvania built in 1799-1801. Latrobe also built the Roman Catholic Cathedral in Baltimore between 1806-1818. Although the exteriors of these buildings were designed with Greek porticos, the interiors were entirely revolutionary, with spacious vaulted public areas. The interiors remind us of Roman monumental architecture instead of the antique Greek. Latrobe, and the architects trained in his office, did not hesitate to make use of the Roman dome and niche and were very successful in combining these two architectural features with the Greek exteriors.

One of the most successful and original of the Greek Revival architects was William Strickland. He won the competition for the Second Branch Bank of the United States in Philadelphia and it was erected in the year 1819. The exterior consists of a beautiful marble portico of eight marble Doric columns but the interior was an ingenious arrangement of rooms, beautifully conceived and well proportioned. In all of Strickland's work there is an imaginative freedom and beauty of detail, which no doubt had a great deal of influence on the Greek Revival architects. In the early 1830s he built the Philadelphia Exchange, one of the most original of all the Greek Revival buildings.

We know that the interest in the Classic Greek began in England as early as the middle of the Eighteenth Century; that garden temples were built in this style, and that carpenter handbooks containing the Greek orders were published during these years. Hence, it is but natural that educated Americans traveling abroad would bring back with them copies of the carpenter handbooks. It is also recorded that copies of Thomas Major's "Ruins of Paestum" and Stuart's "Antiquities of Athens" reached American shores before the end of the Revolutionary War. Therefore, we should expect to find some attempts by American carpenter-builders to use the Classic Greek forms.

One of the earliest examples is the Burr House in Fairfield, Connecticut. But these early attempts were usually very crude; a row of heavy Greek columns with a horizontal entablature set in front of the long side of the typical Colonial-rectangular-center-entrance plan. It was merely an applied feature out of scale with the rest of the house.

During the first two decades of the Nineteenth Century the Post-Colonial was still the most prevalent type of design used by the builders. The influence of Bullfinch, McIntyre and Thomas Jefferson still held sway.



In the Campbell-Whittlesey House the architect retained the four-column portico, consequently two of the four windows are located partially behind columns. The lower sash are raised into pockets of the head jamb giving six foot high openings to the portico.

There was also a leaning toward the Gothic Revival during these years. Latrobe designed a Gothic villa, "Sedgley," near Philadelphia in 1800. He also submitted a design for the Baltimore Cathedral in 1805 in the Gothic style. Robert Mills designed the Bank of Philadelphia, 1809-1810 in Gothic. William Strickland designed the Masonic Temple in the same style in 1809, and in 1821 Haviland prepared the plans for the Eastern Pennsylvania Penitentiary in Philadelphia in the Gothic style. These architects were doing excellent work in both Greek and Gothic Revival. They appeared to be wavering between these two styles or possibly they thought that both styles would continue to be used, depending upon the choice by the client or the conditions of the problem. But for a style to prevail, to be enthusiastically accepted by the people, other factors must be present.

In the early years of the 1820s the Greek Revival style swept over the country from Maine to Louisiana. Public buildings, churches, city residences, school houses, plantation mansions, and farm houses were built with Greek colonnades, porticos, pediments, or merely with a few Greek architectural details. We are able, from our present historical position, to see how various influences and historical events could have influenced the people to become interested in the Classic Greek architecture.

The poetry of Keats, Shelley and Byron aroused in their readers an enthusiasm for Greek Art. Keats made constant use of Greek myths and characters in his work. Hardly a poem misses reference to a Greek God. The fact is the whole Greek life was imbedded in the Romantic poets. These poets were very popular in the

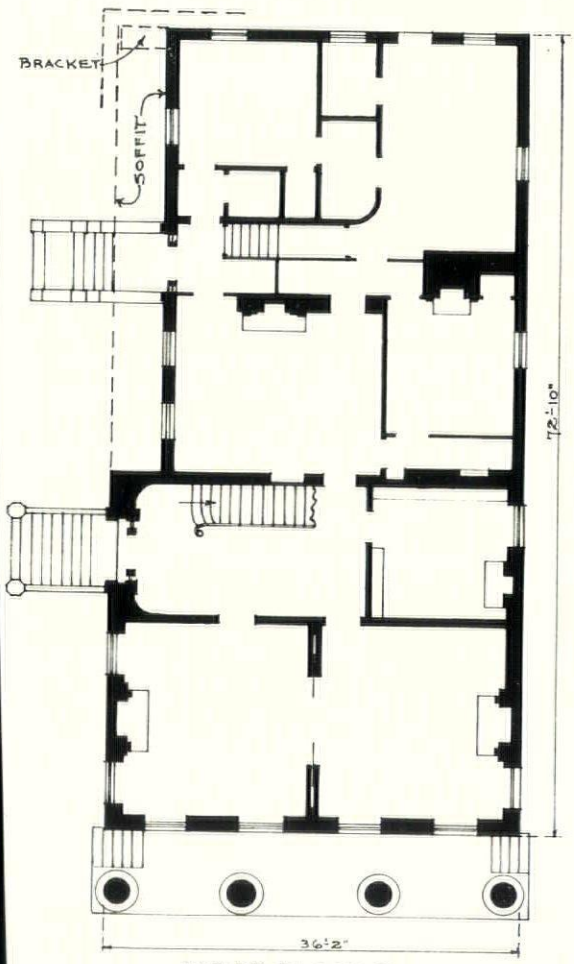
United States and not only did their publications quickly find their way to American shores but the newspapers repeatedly published their poetry.

The removal to London of the sculptured marbles from Greece by the Earl of Elgin, and the sculpture of the pediments of the temple of Athena at Aegina to the Glyptothek in Munich by Haller, no doubt helped to arouse an interest in Greek art. It also permitted the making of plaster models of these works of art which were distributed to schools and art galleries. Many people from this country visiting Europe frequented the art galleries and became familiar with the beauties of the Classic Greek.

The struggle of the Greeks against the Turks for independence found sympathetic feelings in this country because the struggle for American independence was still fresh in the minds of many of the people. We were so sentimental about the Greeks that we gave Greek names to towns and villages. In New York State we have Ithaca, Syracuse, Palmyra, Athens, Attica, Corinth, Greece, Ionia, Mycenae and others. The same is true of most of the eastern states.

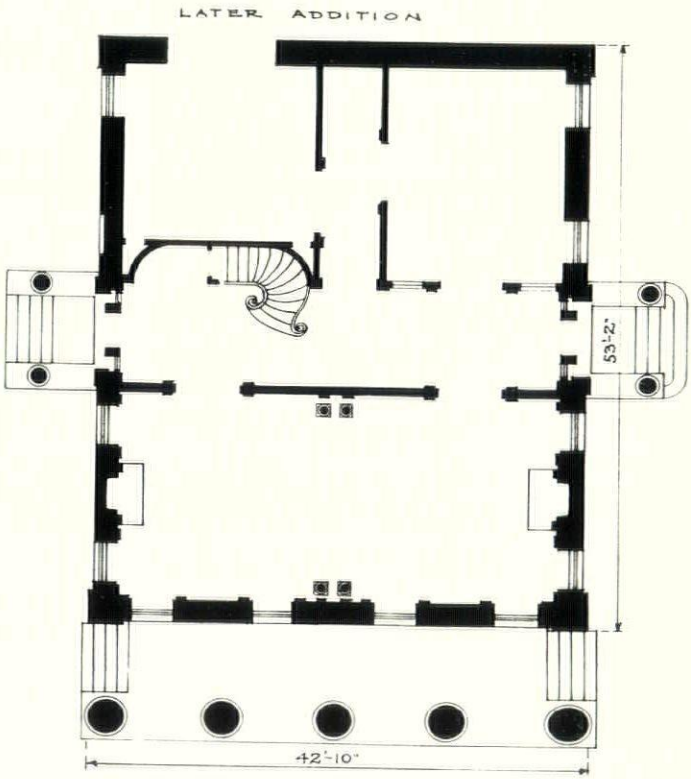
The anti-English feeling following the War of 1812 was very intense. The people tried in every way to free themselves from English influences. Greek architecture gave them an opportunity to build in a style which they felt did not come from England.

(Continued on Page 28.)



FIRST FLOOR PLAN
CAMPBELL-WHITTLESEY HOUSE
ROCHESTER, N.Y.

Although the rear wing of the Campbell-Whittlesey House is less in width than the front, the gable roof extends the full length of the house. The wide soffit along the recessed wing is terminated by a large console or bracket two feet wide that encloses the beam which carries the overhanging roof.



FIRST FLOOR PLAN
JONATHAN CHILD HOUSE
ROCHESTER, N.Y.

SCALE 0 5 10 FEET

The Jonathan Child House was built in 1837-38 by the first mayor of Rochester. In this house S. P. Hastings, the architect, used a five-column portico, so that the four windows would center on the four spaces between the columns. The four windows across the front have small hinged panel doors under the sash. The lower sash are raised and the doors opened to make the portico a part of the parlors.

AMONG THE CONSTITUENTS

WARREN L. HENDERSON

BROOKLYN CHAPTER

The Queens Chamber of Commerce has made the following Brooklyn Building awards for 1956 to the Brooklyn Chapter members in the following classes:

Bronze Plaque to Henry V. Murphy for the Liberal Arts Building, St. John's University, Jamaica; Honorable Mention to Irving P. Marks for a residence at Douglaston Manor; Honorable Mention to Martyn N. Weston for the Southview Apartments, Jackson Heights.

The January meeting of the Chapter was held Tuesday, the 29th at Michel's Restaurant. A special feature of the meeting was a showing of the 1956 A.I.A. Honor Awards photographic panels. The Chapter is endeavoring to the use of the exhibit as a public relations project by placing these panels for view by the public, to show distinguished accomplishments in architecture by American Architects.

Adolph Goldberg has announced that Herbert Epstein has become a partner and the firm name will be Adolph Goldberg Associates. Congratulations and the best of wishes to both.

The installation of the new officers and directors for 1957 will take place at the Annual Dinner and Dance to be held March 21st at Ben Mapsik's Town and Country Club. The new officers include:

Joseph Levy, Jr., President; Irving P. Marks, Vice President; Anthony J. Amendola, Treasurer; Herbert Epstein, Secretary.

BUFFALO - WESTERN NEW YORK CHAPTER

The Buffalo - Western New York Chapter entertained members of the Buffalo Chamber of Commerce, Buffalo Chapter of the Producers Council and representatives of the Buildings Trades at a luncheon in celebration of Architects' Week. More than 400 members and guests listened to an address by Matthew W. Del Gaudio of New York City. Highlight of the luncheon was the presentation of a Centennial Birthday Cake by Chairman Fredrick Backus to Chapter President Robert Stoll.

NEW YORK CHAPTER

As 1956 drew to a close, the American Institute of Architects concluded its 1st 100 years. Founded in New York City by 13 architects back in 1857 the Institute has now grown to 122 chapters and 10 State organizations serving the whole of the U.S. and its Possessions.

As a new century beckons we of the New York Chapter will embark on a program of increased service to society, to our fellow architects, and to the profession as a whole.

Architects' Week

Mayor Wagner agreed to proclaim an "Architects' Week" in connection with the Centennial celebration on February 23rd. Commander James P. Farrell, the mayor's aide, is working with Daniel Schwartzman of the Committee on the Centennial Observance on the text of the proclamation.

Centennial Mementoes

Before the Centennial Year is over, architects will have several mementoes of the founding of the American Institute of Architects. A commemorative medal is being made by Sidney Waugh, the sculptor. Gyorgy Kepes, who teaches at M.I.T., is working on designs for Centennial china. A competition for the design of a Centennial Stamp has been approved. The bronze tablet marking the origins of the Institute at 111 Broadway in New York is being completed. Forthcoming next year will be a book by Dean John Burchard of the humanities department at M.I.T. on the history of the Institute. For those who like the personal touch, there will be Centennial stationery and stickers which they may attach to their correspondence.

The Oculus Staff joins with the New York Chapter in expressing its sincere condolences to Frank G. Lopez and his family for the untimely death of Mrs. Lopez.

On January 15th at 11 A.M. at the Mayor's Office, City Hall, a proclamation was signed designating February 17th through the 23rd as Architects' Week in New York City. Daniel Schwartzman, Chairman of the Centennial Observance Committee, and the Presidents of five borough Chapters planned to attend.

The Centennial Dedication Ceremony and Luncheon was held on Saturday, February 23rd and the Centennial Dinner is scheduled for Thursday evening, April 25th. For both of these historic events the number of tickets available to New York Chapter members is limited.

Report on Technical Committee Meeting

"Chapter Members' Work Abroad"

The Technical Committees' dinner meeting was attended by 105 chapter members and their wives who listened to addresses and were shown slides by eight of their distinguished colleagues on the subject "Chapter Members' Work Abroad." This subject provided an excellent opportunity for exchange of information and for the mutual appreciation of the significant contributions being made in various parts of the world by our chapter members. Introduced by Ben John Small, Committee and meeting chairman, here in principle is what each had to say:

Reino Edvard Aarnio was asked by the chairman to describe the United States Pavilion which he had recently designed for the International Trade Fair in Stockholm, held last September. Mr. Aarnio was presented to the meeting as something of a dividend and his description and photographs delighted everyone present. Mr. Aarnio had recently been awarded a citation by the Veterans of Foreign Wars for this work. The original commission directed him to arrange a United States display in space to be provided by the exposition officials. When he arrived in Sweden, however, he discovered that no such space was available and that a new, completely permanent type of structure would have to be erected if America was to have an exhibit. The design of such a building was created in a matter of days, involving prestressed concrete roof framing members, an all glass facade and masonry side walls. The photographs illustrated an extremely lovely, light, airy structure, beautifully conceived as a background for the equally gay exhibits.

William S. Brown, partner in the firm of Skidmore, Owings & Merrill, reviewed his office's experience with the Istanbul Hilton Hotel. This 300-room, reinforced concrete structure, overlooking the Bosporus, was conceived in 1950 under joint sponsorship of the Government of Turkey, the E.C.A., and the Hilton Hotel organization, providing the architects with three clients. A working arrangement with a Turkish architect, Sedad Eldem, was established. He was in New York during the preliminary stages and then organized a staff in Turkey together with key S.O.M. personnel to complete the working drawings. Bids were taken in 1952 with competition among American, Italian, Dutch and German contractors. The German firm of Dyckeroff & Widman and Julius Berger were successful. Labor forces were recruited throughout Europe. With the exception of reinforcing steel, native tiles and carpeting, most materials had to be imported from abroad. Very little was obtained in the United States; the bulk came from Germany, Italy, Switzerland and Scandinavia. Very successful use was made of local building techniques, such as the rough textured stucco finishes and pre-cast concrete grillages. Design motifs, stemming from the Turkish heritage, were employed successfully to give local character and continuity to the spirit of the building. These include the "flying carpet" entrance and the fountain composition in the interior patio. As a very modern building in a very ancient city, its impact on the surrounding hills had to be carefully studied. Orientation of the building itself was considered not only to capitalize on the marvelous view but also to provide visual interest from the many vantage points throughout the city.

Lathrop Douglass spoke with particular reference to South America. He emphasized the differences which occur in the two neighboring capital cities of Caracas and Bogota. Although located in the same general continental area, these two cities make for very different architectural approaches. In Caracas hot sunlight bathes the city during the daylight hours, but the nights are cool. The city life reflects the brightness and lushness of its surroundings. Much of the architecture is bizarre and colorful sometimes to the point of grotesqueness. Bogota on the other hand, is cold, grey and misty. Its temperature ranges in the low 50's. The overhanging clouds and chilled air create a sun problem diametrically opposed to that of Caracas. Buildings ar

monochromatic, rectangular masses, with extensive glass areas to capture whatever sun exists. The overall effect is greyness, although with a solid, substantial look to it. Mr. Douglass showed examples of his own work in these two cities, reflecting these conditions.

The Creole Petroleum office building in Caracas faces all offices north and south with wide projections over all windows to provide for summer and winter sun angles. With this orientation to avoid the hot sun, no air conditioning was necessary. In another large office building in Caracas the offices faced east-west. To offset the resultant radiant heat, central air conditioning was installed.

Moving to Bogota, Mr. Douglass showed the Esso Building. Here again, the orientation problem was significant. Local pressure forced the adoption of the conventional east-west exposure despite the provision of one of the few central heating systems in Bogota. An interesting aesthetic element in the Esso Building was the use of colored spandrels, which although of a rather subdued blue color, were for Bogota unusually gay and exuberant. This may have established a trend.

Gannett Herwig, partner in the firm of LaPierre, Litchfield & Partners, took us from the tropics to Greenland's icy mountains. He convincingly illustrated his problem by turning out the lights, instructing his slide projector operator to turn on the equipment, pointing to the glaring empty screen, and saying "Here is the site!" The contrast between the South American Andes and the Greenland Ice Cap could not have been more vivid in emphasizing the different problems architects must face. Their most appalling problem was that of foundations. What does a building rest on where the snow is two miles deep? Various solutions were examined in the light of testing and observation. It was found, for example, that the snow layers which accumulated each year added increments of pressure to the surface of the ice mass without building up the surface elevation. With this phenomenon as a starting point, a submarine design was developed, based on identical cylindrical units made up of carved, 8 gauge corrugated steel. Within these long cylinders, living compartments, rectangular in shape, were constructed in somewhat the same fashion as vehicular tunnels. This was insulated to maintain a 70 degree temperature in the living space and a temperature in the outer space of 35 degrees. (The surrounding snow was calculated to be minus 20 degrees.) These cylinder elements could be joined together in clusters, with long communicating Corridors and branches of living units stemming therefrom. Vertical communications are established by means of cylindrical shafts to which sections can be added. The problem of thermal balance was crucial as unequal heat losses to the surrounding snow could cause serious shifting and settlement of component units. Original units installed three years ago have sunk twenty feet. However, because of a peculiar phenomenon of melting snow around the top half of the cylinders which seems to provide a lubricating film over the shell, thereby reducing the effect of the superimposed load, no flattening of the cylinders has occurred.

CENTRAL NEW YORK CHAPTER

Members Treated to Trip to Spain

February 9th's meeting of the Central New York Chapter, held at the Onondaga Hotel, Syracuse, will be memorable for the guided "tour" of Spain, conducted by Professor Fredrick M. Wells of Cornell. His lively, humorous narration made his series of vivid color slides come alive, transporting the assemblage far from the slush-ridden Upstate New York. Professor Wells' trip of last summer produced 1,700 photographs, of which those viewed at the meeting were highlights. What was depicted of ancient and modern Spain is not "escapist" art but a fresh interpretation of a regional architecture, in fact several regional architectures, varying from entire villages of cave dwellings (still occupied!) in the southwestern mountains to the Moorish courts, palaces and gardens of Seville and Granada in southern Spain, to modern schools in Madrid.

In this land of tremendous contrasts of bright and somber color, barren wasteland and limited, fertile valleys, can be noted the subtile blending of hilltop walled villages with mesas, castles with rugged crags, and whitewashed hamlets with mountainous terrain. Professor Wells showed slides of the controversial Sagrada Familia Church in Barcelara, the incomplete monument by Gaudi. Several detail photos depicted the various materials used—concrete, bits of metal, glass, and stone as well as the massive amount of sculptural details in this structure.

We were treated to a bullfight in which, for once, the bull won! The final scene showed the final inglorious march of the picadors, matadors and horsemen around the arena after a humiliating fiasco of said matadors et al. being tossed to and fro by the aforementioned bull. Needless to say, instead of the customary gifts of goatskins of wine and floral tributes a la "Carmen," our heroes dodged a barrage of Coke bottles from the stands.

In Lisbon and Portugal, Professor Wells photographed a fine apartment building in which concrete balconies and a very rich fenestration juxtaposed with bright-colored mosaic tile panels pointed the way to a gayer, more human-scaled apartment building design. Le Corbusier's chapel was shown in several scenes. Let us say that now that we have seen it in more detail, in color, we may make a more considered though not necessarily more laudatory appraisal of it as architecture.

During the business meeting, three resolutions in memory of recently deceased members, Robert F. McGraw of Rochester; Webster C. Mouton, Syracuse; and John F. Strobel of Rochester were read by Egbert Bogg III, Merton E. Granger and Leonard A. Waasdorp, F.A.I.A., respectively.

President J. Murray Hueber gave brief resumes of committee projects, mentioning in particular the program of the Awards and Scholarship Committee to secure scholarship funds for a Chapter-sponsored architecture scholarship.

Robert T. Clark, chairman of the Public Relations Committee, presented a report on his committee's activities in 1956 as well as the projected program for 1957, granted Chapter approval. Said approval was given after his presentation, and it was noted that several Chapters recently have inquired about the committee's program, since it is one of only 18 Chapter-sponsored programs involving paid public relations counsel. It is planned to have thorough coverage of the A.I.A. Centennial in newspapers and other media, arranged for by the Flack Advertising Agency, Chapter Counsel. Another project is the sponsorship of an Essay Contest on the future of American Architecture, for High School students. The winners, a boy and a girl, each will be given a cash award and a trip to Washington during the A.I.A. Convention.

STATEN ISLAND CHAPTER

Michael F. Diamond, President and oldest living Charter Member of the Staten Island Chapter of the A.I.A., was recipient of an award of recognition by the Staten Island Chamber of Commerce presented at the Chamber's 61st Annual Dinner Meeting. The Staten Island Chapter was cited for being one of the professional organizations that has greatly contributed to the growth and development of the Island.

The theme of the National A.I.A. Convention "A new century beckons" is even more appropriate with relation to the Staten Island Chapter, as the long awaited Narrows Bridge will soon be a reality, opening up opportunities unprecedented in the history of the Island. It is anticipated that the population will more than double by 1975. Along with this growth, it is expected that this last large undeveloped area adjacent to Manhattan will enjoy a significant economic improvement through its integration with the expanded economy of Manhattan, Brooklyn, New Jersey and Long Island.

SYRACUSE SOCIETY

Meetings of the Syracuse Society of Architects continue to be well-attended, thanks in part to an interesting program series. Due to the inability of our scheduled speaker, Mr. Luther Hale, to give his talk on the St. Lawrence Seaway in January, a substitute in the form of films was secured. The Athletic Director of Syracuse University presented his excellent running account and color film of the Syracuse-Army football game of 1956. The entire game was shown in some remarkably clear action pictures and numerous slow-motion shots, as well as a glimpse of the Army Cadet Corps precision drill and assorted horseplay by rival student groups, and baton-twirling champions. Not architectural (the former) but highly entertaining.

At February's business meeting, on the 7th, a discussion was held concerning the future of Syracuse's Cultural Center, recently given a tremendous impetus by the resolution of long-standing disagreement between the present Syracuse Museum of Art and the Everson Museum Board, the latter not a museum but custodians of a considerable estate left by the late Miss Helen Everson to establish a Fine Arts Museum. The source of most of the difficulty was failure to agree on a site on which to build a museum with the combined resources of both groups. Now, with the approval of the City Planning Commission, several acres of Thornden Park will be made available for development as a Cultural Center, incorporating the Art Museum. Other facilities will include a Museum of Industry, Historical Museum, Concert Hall and extensive sculpture gardens and parking areas.

The proposed site is adjacent to Syracuse University which has been interested in a location close to its campus. At any rate, discussion was held at the business meeting relative to the possibility of having an authorized competition for the design of the Art Museum and an area plan for the Cultural Center.

Building for the State of New York, 1790-1890

PART VIII — THE NEW STATE HALL

HARLEY J. MCKEE

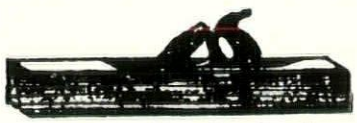
The documents saved from destruction in a paper mill by the Onondaga Historical Association, relating to the construction of the State Hall, indicate practices which differ noticeably from those of today. Then drawings could not be duplicated easily, often resulting in inconvenience because a set of plans was not at hand. A voucher of Nov. 19, 1834, describes T. J. Carmichael "travelling from Sing Sing to Albany, to examine the plans of the new State hall, to enable him to superintend the cutting of the stone for the building, at the request of the Trustees." Special carts and wagons were constructed for heavy hauling—"a truck with lignumvitae rollers" or "a sett of large wheels, for the purpose of drawing heavy stone (hind wheels 7 ft. & front wheels 6½ ft. diameter & felloes 3 inches thick)." Derricks were lubricated with tallow or "slush." "Gudgeons" or bearings of such heavy equipment were sometimes made of lignumvitae. A workman on the job in April, 1839, spent half a day making solder with which to join the tin roofing sheets. At about this time ruled paper began to be found among the accounts of state buildings. Ink was dried with the help of sand, sprinkled over the writing; even today fine grains can be felt in handling the papers.

Cement was generally natural, perhaps modified for special purposes. John P. Austin of New York furnished some in 1838 for $2.25 per barrel; its name will still be recognized—Lawrence's Rosendale Hydraulic Cement. The reverse side of his bill is printed over with testimonials. "We, the Subscribers, have seen and examined the Quarry of Water-Cement, laying near the Delaware and Hudson Canal, in the town of Marbletown, and about seven miles from the entrance of said Canal into the tide water of the Hudson River. The quantity appears inexhaustible, and the quality we consider equal, if not superior, to any Water-Cement found in the State of New York, or used in the construction of the Erie and Champlain Canals." This was signed by Benjamin Wright and J. B. Jervis, Chief Engineers on the New York Canals. Others who wrote testimonials were Col. Jos. C. Totten, United States Engineer, G. A. Ward, President of the American Cement Company, Samuel Thomson, superintendent of construction for the Custom-House in New York, and Obadiah Parker.

No fire insurance appears to have been carried on the State Hall itself during construction, but a carpenter's shop on Elk Street rented from Rufus H. King was covered to the extent of $400, and the adjoining enclosed lumber yard for $900. A policy written in 1836 by the Firemen's Insurance Company of the City of Albany describes classes of hazards and gives the amount of annual premium for each.

1. Buildings of brick or stone, covered with tile, slate or metal; the doors and windows of solid iron, party walls above the roof. 22c per $100.
2. Buildings of brick or stone, covered with tile, slate or metal, party walls above the roof. 25c per $100.
3. Buildings of brick or stone, roofs three fifths of tile, slate or metal, the rest shingled, party walls above the roof. 30c per $100.
4. Buildings of brick or stone, covered with wood, party walls above the roof. 45c per $100.
5. Buildings of frame, filled in with brick to the peak, and the front of brick. 60c per $100.
6. Framed buildings, filled in with brick to the peak, or with brick front filled in to the plate. 75c per $100.
7. Frame buildings filled in with brick to the plate, or with hollow walls and brick front. 84c per $100.
8. Buildings entirely of wood. 90c and upwards per $100.

The fifth, sixth and seventh classes recall a type of construction quite common in houses of the early nineteenth century. Firestopping with brick at the junction of floors with walls and partitions was customary in good frame houses up to a much later date, and will be familiar to many of the older N.Y.S.A.A. members.



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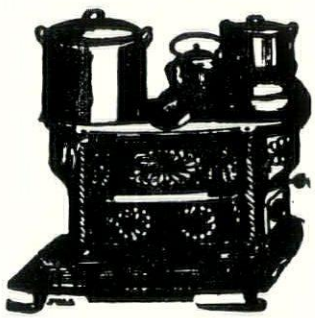

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(Continued on Page 29)

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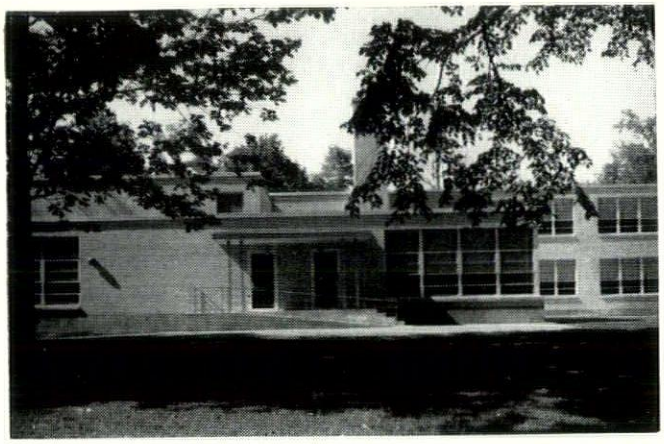

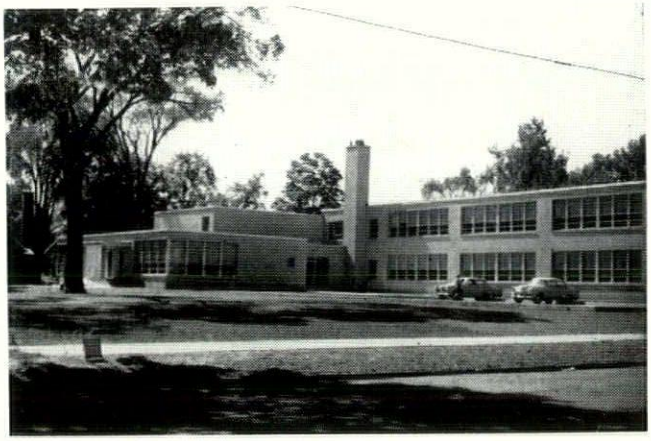

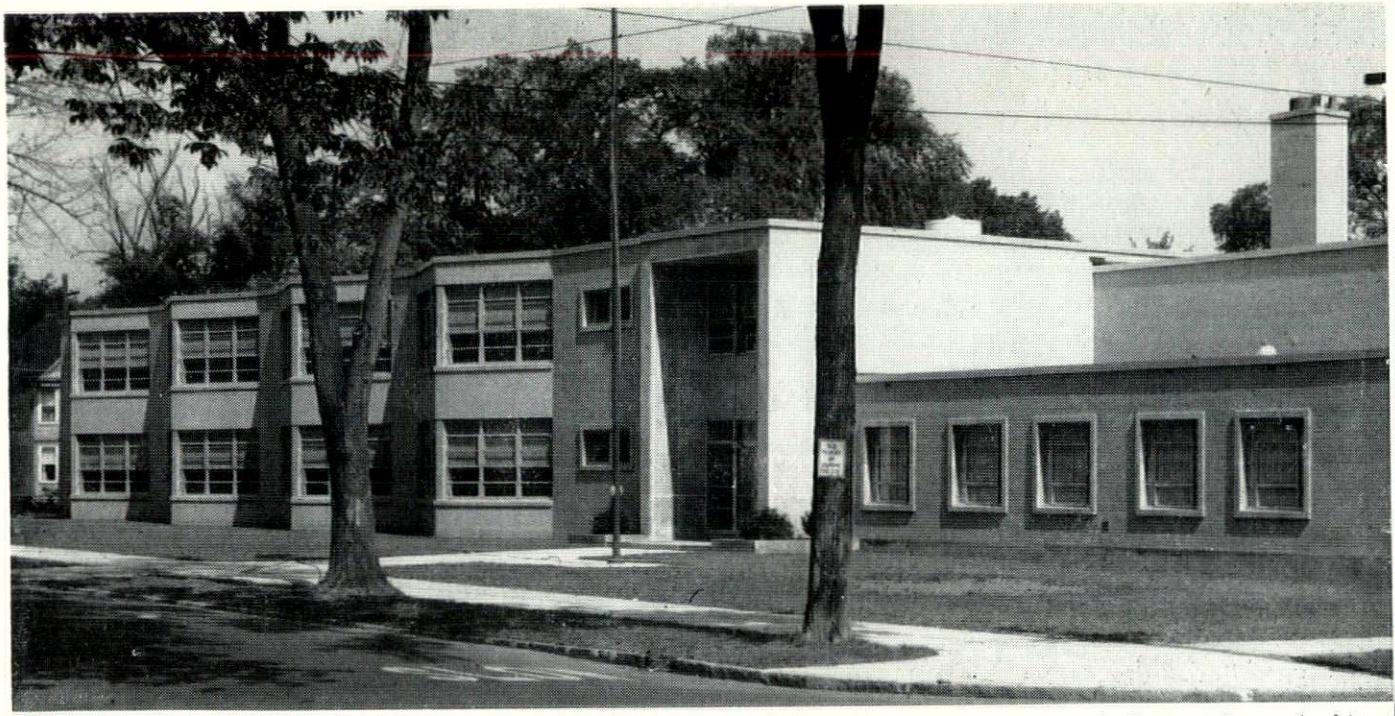

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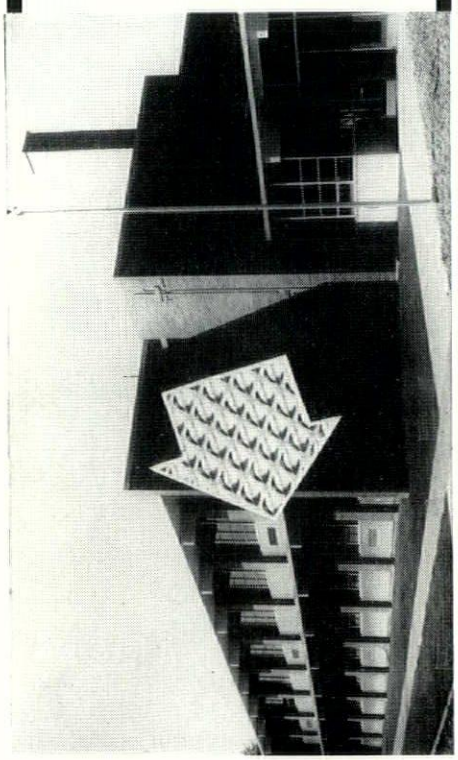


FOOD SERVICE EQUIPMENT

By Anthony J. Amendola

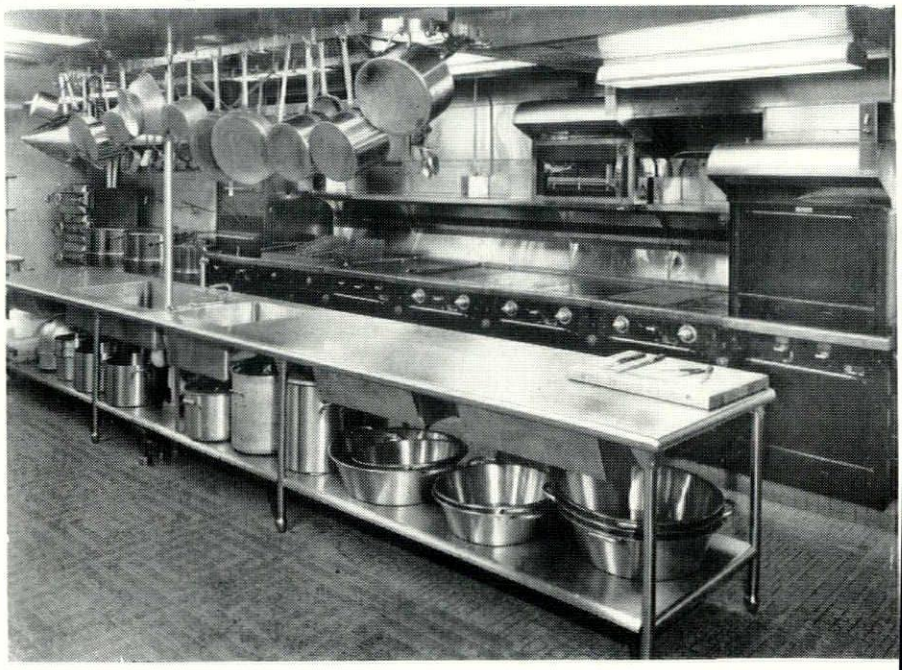
[Anthony J. Amendola is a member of the Brooklyn Chapter. He has made a specialty in designing food service equipment. Much data was furnished by him which appears in Harold Sleeper's "Building Planning and Design Standards" and also in "Architectural Graphic Standards." He has given many lectures and written many articles on this subject.]

The problem of planning a Food Service seems to exist in every building being designed today, whether it is a hospital institution, school, manufacturing plant, office building, etc. In fact, many buildings in which large numbers of people are employed, management usually requests that an area be set aside for feeding either small groups of approximately 10 to 20 people or larger groups up to 1,000 or more. Each group presents its own problem. Two apparently similar type units may result in two different plans. This depends upon the type of menu, variety of food intended to be served and management's requirement as to the length of time of the feeding period. Therefore, it is of great importance that each installation be analyzed and planned according to its individual needs.

The primary requirement of a Kitchen is a proper functional layout having all its departments placed in proper sequence in relation to receiving the raw food, storage, preparation, cooking and making up of dishes, serving, return of the soiled dishes from the Dining Room, washing of dishes, trays, silverware, glassware, etc., the handling of the refuse and can washing, the pick-up of the refuse and washing and storing of the cans. The other requirement is that proper and adequate equipment is provided, relative to size and quantity as well as to the design of each item to properly prepare and serve the food listed on the menu. The design and use of materials in the fabricated equipment is important from the aspect of appearance, durability, maintenance and sanitation. Use of stainless steel of proper gauges, the welding, grinding and polishing of all corners, the use of rounded corners wherever possible, keeping the equipment away from walls and setting many items of equipment on masonry bases, are some of the features incorporated in a proper plan and specifications to achieve the things mentioned in the previous paragraph.

In determining the type and quantity of equipment required it is quite obvious that a food establishment with a large menu calling for a variety of foods would require more equipment than an establishment with a simple menu even though the seating capacity should be the same.

In order to illustrate the foregoing facts let's take an actual installation. The project is the Beekman-Downtown Hospital in New York City. The Architects were Lorimore and Rose of New York City. This is a 200-bed Hospital. Before any planning was done a conference was had with the Hospital



Superintendent, Dietitian, the architect's representative, the engineer's representative and the writer as the Consultant. It was decided that the service would consist of a tray service with a tray loading conveyor and a central dishwashing area. Required, also, was a small Bake Shop, Cafeteria with dining area for the Staff and Nurses and a separate Cafeteria-Dining Area for the Employees. It was also decided that a walk-in type Freezer Unit be installed as well as a Refrigerator for refuse. The food to be served would consist of the average type except that in a hospital of this kind the menu would be a little more elaborate as to choice as many of the patients would be of an injured type, therefore could eat almost any type of food.

The refuse refrigerator and the Can Washing Area are located off the Receiving Platform making it accessible without entering the Kitchen Area. The Store Room is located close to the Receiving Area and entered through a long corridor which leads directly into the Main Kitchen. The same corridor leads from the Main Kitchen to the Elevators serving the various floors. All soiled dishes are carried back through this same passage to the Dishwashing Area located in the Main Kitchen which is quite spacious with ample space around it for movability of the various food and dish trucks. The walk-in refrigerators are also located off this main corridor and can be easily accessible from the delivery point as well as removing food to be processed. In the Main Kitchen Area are located a bank of ranges, consisting of fryers, fry top, broiler, salamander, etc. so set up as to produce any type food that may be called for on the menu, adjacent to which are the steam kettles and vegetable steamer, with the area for Vegetable Preparation directly in front of it. The Pot Washing Unit is located close by for easy access by the cooks, in bringing their soiled pots and pans for cleaning. A Salad Section is located directly in back of the set-up and loading counters. A small Bake Shop is located in one room completely independent of the rest of the Kitchen. A small Butcher Shop is located adjacent to the Meat Storage Refrigerator. In the center of the Kitchen is located the loading line which consists of a plate heater that dispenses a special heated disc which is placed in an underliner of aluminum construction over which is placed the standard dinner

Idea for planners

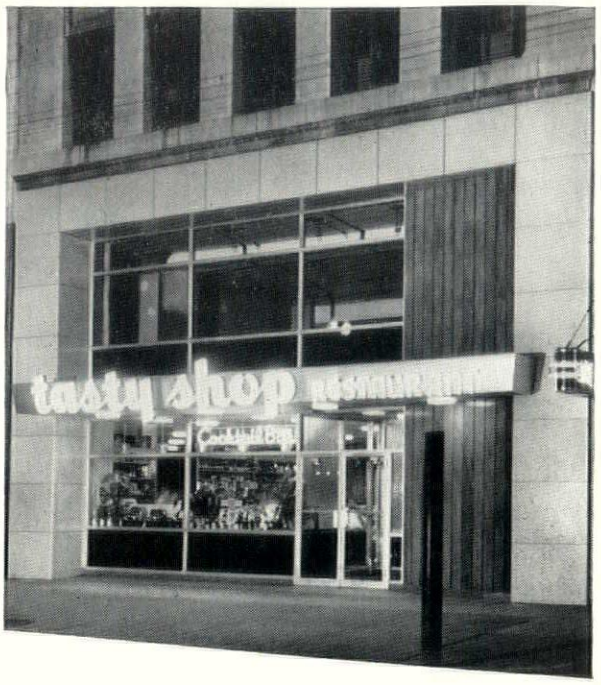


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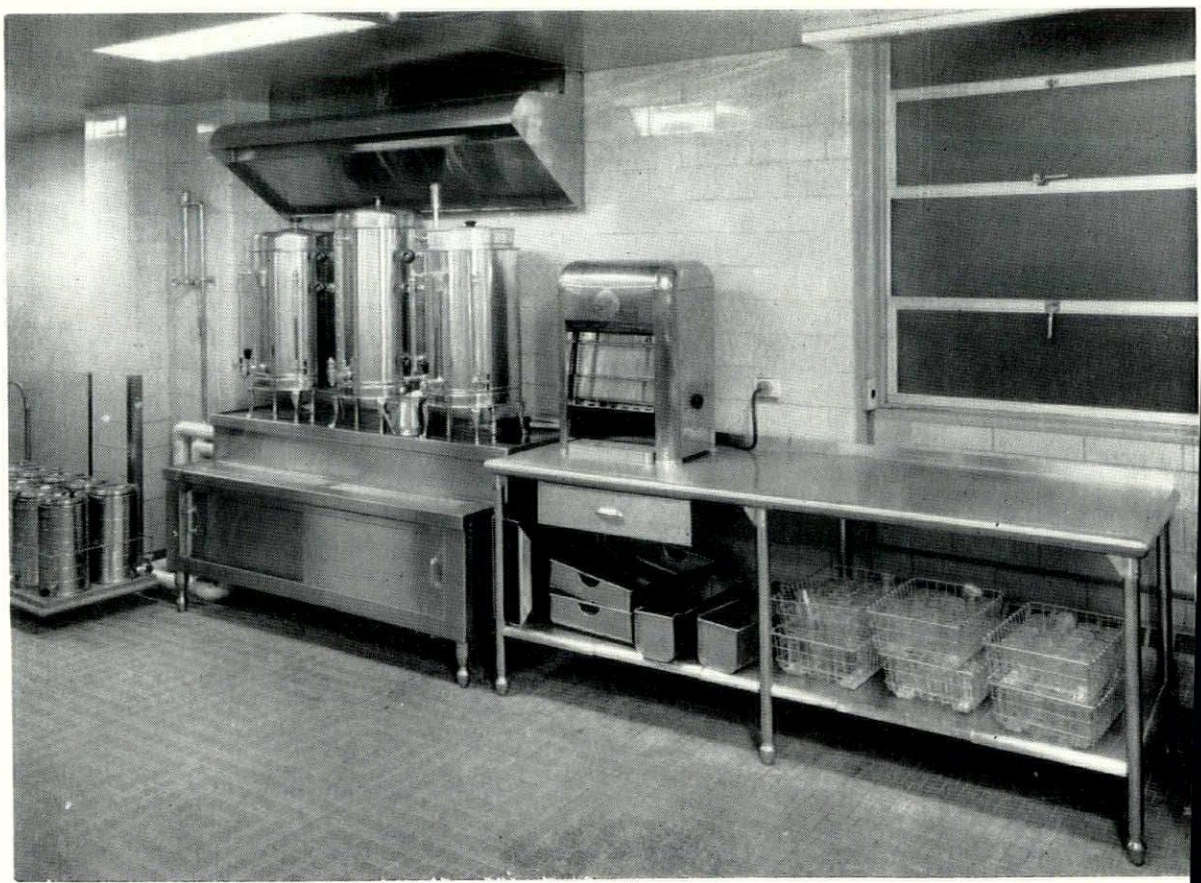
plate. This plate is placed on a tray at the beginning of the line, where attendants are located along the belt conveyor which carries the plate through the line. Food is placed on it according to the patient's choice. The serving conveyor is L-shaped to best serve the area it occupies. When the tray containing the dinner plate and other items such as salad, bread and butter, salt and pepper, sugar and a dessert reaches the end of the serving conveyor, it is taken off the belt and placed in one of the food carts. The coffee, tea, toast or ice cream is taken from units close by the conveyor belt counter and loaded onto the trucks. The food trucks are brought to the various rooms and served to the patient. The trays are brought back into the Kitchen where they are unloaded, cleaned and prepared for the next serving. There is a large area for circulation near the Dishwashing Area which is very important in a service such as this one.

The Employees' Cafeteria is located on the same floor with the kitchen and is easily accessible through the Main Corridor. The Cafeteria-Dining Area for the Staff is located on the 2nd floor where contact is made by an electrically operated dumbwaiter which is situated off the Main Service Corridor. The Cafeteria serving equipment is designed to serve three complete meals a day. Also leading off the Main Service Corridor is a room devoted to ice making equipment, a room containing the refrigeration units and the Dietitian's Office.

The plan described above would not operate efficiently if, for instance, the Hospital Management preferred de-centralized service which would require a different layout. It would be necessary to have Floor Pantries located at each floor where the hot food would be distributed from food carts to the trays and from there delivered to the patients. It also would require separate dishwashing areas in each of these Serving Pantries. The Main Kitchen would be slightly different in layout as the dishwashing area would not be required and the conveyor type serving counter would not be necessary.

The illustration described above would occur in planning any type of food service. A type restaurant that serves one or two sandwiches, a very simple dessert and beverage would require a simple layout, one that serves sea food, steaks, chops, a large variety of other dishes plus a great selection of desserts and salads would require an elaborate layout. Kitchen plans would also vary greatly in types of restaurants where service would be by waiters as one planned for cafeteria self-service.

It is strongly recommended that the entire food service problem be analyzed and studied before any building plan takes definite shape as it may be of great benefit in achieving a proper kitchen layout by the addition of some space where it would be best suited for a good functional Kitchen Plan. Consultations are strongly recommended with the Owners or Management as to the exact requirements. These conferences should be attended by a Specialist in Food Service Equipment who should cooperate completely with the Architects and Engineers in respect to all architectural features such as locations of windows and doors, partitions, depressed areas, masonry bases, design around the hoods, construction and detail surrounding the walk-in refrigerators, etc. Data must be given to the Mechanical Engineers so that proper plumbing, electrical and ventilating services are provided to operate the various items of equipment. These services should be installed and properly located so that when the installation is made, after the area to receive the Kitchen Equipment is completely finished, final connections are made. It is very obvious that it would be very difficult to rearrange a Kitchen after it has been completed.



THAT NECESSARY EVIL—THE ARCHITECTURAL ENGINEER

THOMAS H. MCKAIG

Along about this time of year we begin to ask questions about what prices and deliveries are going to do this year—how they are going to affect the building business in 1957 and perhaps beyond. This is about the time of year your prospective clients start thinking about these questions.

According to analysis of a number of articles, in recent issues of Engineering News-Record, things do not look too bright, either as to deliveries or price. Of course, all prognostications are based on the assumption of status quo—no wars, no financial spasms, and no serious changes in the availability of money.

First, relative to overall costs, the Engineering News-Record cost index has gone up at a fairly uniform rate, of about 4½ per cent per year, since 1950, and there is no reason to believe that this will not continue. Contributing factors in this 4½ per cent raise for 1956, were an 8.7% rise in mill price of structural steel, 6.4% rise in bulk Portland cement, 4.5% in common labor, and slightly lower raises in the mechanics wages in the various categories. If 1957 brings better stabilization in some of these factors, they will be offset by others. The prophecy is that the 4½% raise in 1956 will slow down to 3½% in 1957. However, let's look at this prediction a year from now.

As for deliveries, figure this one out for yourself. Steel tonnage produced has gone up year by year but demand has increased at a greater rate than production. We came into 1957 with a backlog of 3.25 million tons of fabricated steel orders. The estimated capacity for 1957 is 3.8 million tons, and new orders are expected to reach four million tons. As for cement, the report of the House Small Business Committee, as of the beginning of the year, is barely enough for 1957 and a considerable shortage by 1960, when the road building program begins to approach its peak.

As to where your work is coming from, you can probably answer that one better than I can, basing your answer on who your natural clients may be. Industrial building in 1956 was 81% above that of 1955, and there is reason to believe that it will remain on a fairly high level in 1957. Commercial building has been on the increase, and the increase will probably continue as will public buildings of all kinds.

And then, after you get the job, and tell them when you can get it out, where will you get the men to produce it? The demand for men in all lines seems to be growing more rapidly than the production of the colleges. Maybe you are all set. If so, you are one of the lucky ones.

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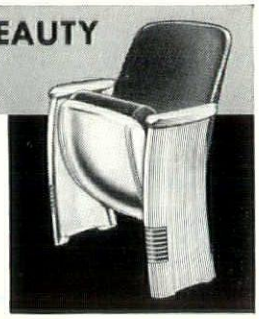

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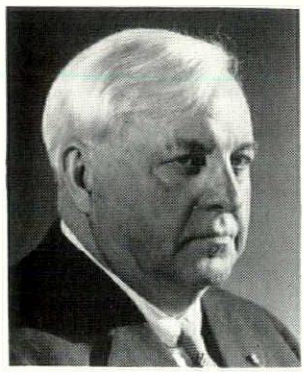
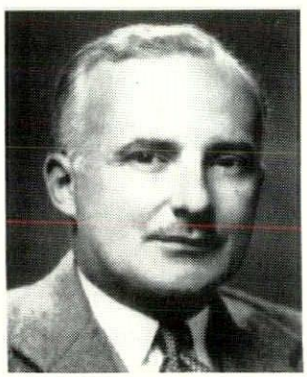


Ralph T. Walker, former president of the American Institute of Architects, inventor, community planner, and humanitarian, has been named the recipient of the A.I.A. Centennial Medal. The award was voted for Walker's distinguished service to humanity. Walker is a member of the firm of Voorhees, Walker, Smith & Smith, of New York City.

LOUIS SKIDMORE



Louis Skidmore, senior member of the architectural firm of Skidmore, Owings & Merrill, has been named the winner of the Gold Medal of the American Institute of Architects for 1957. Skidmore received the coveted top award of the A.I.A. for his expert direction of the huge architectural firm, which maintains offices in New York, Chicago, San Francisco, and Portland, Oregon, and has won numerous awards for contemporary building design.

GREEK REVIVAL *(Continued)*

We must remember also that practically every educated man at that time was familiar with the Greek and Latin language. They were familiar with classical literature.

One of the prominent Greek enthusiasts was Nicholas Biddle of Philadelphia, a man of great social standing and president of the United States Bank. He visited Greece as early as 1806 and became enthusiastic about Greek architecture. From there he wrote, "The Greek Temple of Thesus is the most perfect building seen in Athens." Returning to America he said, "There are but two great truths in the world: the Bible and Greek architecture." In 1814 he stated in a paper,— "that Greek was the most suitable inspiration for American architecture."

Byron's decision to sail to the aid of the Greeks and his death in Greece aroused a great deal of public interest in America.

From these few circumstances we can easily see that there was a trend of thinking, forming a link between our young Republic and ancient Greece.

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22 by 17	$1 25	19 by 15	$0 74	16 by 14	$0 54	13 by 13	$0 36	10 by 8	$16 00
22 .. 16	1 04	19 .. 14	0 69	16 .. 13	0 50	13 .. 12	0 33	9 .. 9	16 00
22 .. 15	0 95	19 .. 13	0 63	16 .. 12	0 45	13 .. 11	0 30	9 .. 8	16 00
22 .. 14	0 87	19 .. 12	0 57	16 .. 11	0 40	13 .. 10	0 26	9 .. 7	15 00
22 .. 13	0 80	19 .. 11	0 53	16 .. 10	0 36	13 .. 9	0 23	8 .. 8	16 00
22 .. 12	0 73	18 .. 15	0 69	16 .. 9	0 33	13 .. 8	0 19	8 .. 7	14 00
21 .. 16	0 96	18 .. 14	0 63	15 .. 13	0 44	12 .. 12	0 30	8 .. 6	13 00
21 .. 15	0 87	18 .. 13	0 59	15 .. 12	0 40	12 .. 11	0 26	7 .. 6	10 00
21 .. 14	0 80	18 .. 12	0 55	15 .. 11	0 36	12 .. 10	0 23	7 .. 5	10 00
21 .. 13	0 73	18 .. 11	0 50	15 .. 10	0 33	12 .. 9	0 18	7 .. 4	9 00
21 .. 12	0 67	18 .. 10	0 45	15 .. 9	0 30	12 .. 8	0 15	6 .. 4	9 00
20 .. 16	0 87	17 .. 15	0 63	15 .. 8	0 27	11 .. 11	0 23		
20 .. 15	0 80	17 .. 14	0 58	14 .. 13	0 40	11 .. 10	0 18		
20 .. 14	0 73	17 .. 13	0 54	14 .. 12	9 36	11 .. 9	0 15		
20 .. 13	0 67	17 .. 12	0 50	14 .. 11	0 33	11 .. 8	0 12		
20 .. 12	0 60	17 .. 11	0 45	14 .. 10	0 30	10 .. 10	0 14		
20 .. 11	0 57	17 . 10	0 40	14 .. 9	0 26	10 .. 9	0 12		

Terms.—Under $100, cash: $100, 60 days: $200, 90 days: $250 and upwards, 4 months.

One illustration reproduced here gives stock sizes and prices of window glass, which must have been more expensive relatively than it is today. This is part of an 1837 list circulated by Cook, Lane, Corning & Co. of Troy, who furnished both Redford and Saranac grades for this building. The other illustration will give some idea of goods carried in a hardware store; it is reproduced from an 1836 letterhead of Isaac Brown, No. 128 State Street in Albany. The plane at the top depicts the sign on his store, such pictorial devices being common at the time. Another hardware dealer, Erastus Corning & Co., notes on a letterhead: "361 & 363 South Market-st. sign of the Gilt Anvil and Sledge."

Even though this was a large state project, it was not free from irregularities, which were pointed out by the conscientious auditor in terms which were rather pungent at times. "Payment to Jas. Dixon *'on account* of flagging.' Payments *on account* should not be charged in the superintendent's *general* acct . . . . . Bills of Wm. Delamano, a Foreman, for *Petty Expenses,* extended much beyond the proper limits of unvouched petty expenses . . . . . *2 bushels* charcoal 47c—double market price . . . . . there is much too great latitude taken in these unvouched 'Petty Expenses.' Bills and receipts ought to be taken in all cases except where from the nature of the case it would be impracticable without a good deal of difficulty, or if the sum is *trifling.* It is not so with the following: 2 bags 37½c, chalk 12½c, 1 lamp 37½c, broom 25c . . . . . Directions on this subject in the first audit have been wholly disregarded. It is to be observed additionally, that the form of the bills is exceptionable, they bear a *false purport,* which is always highly exceptionable, not to say reprehensible . . . . . a receipt signed by one person on behalf of another, is no discharge . . . . . *E.* Strong's pay is receipted 'Alex. Strong' . . . . . *Price & amount* both written on an erasure. Improper: a particular receipt should have been given by him at foot—Especially as the price is 25c higher than before . . . . . ." Here is the ageless dispute between the man behind the desk and the man on the construction job!

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"SLAB ON GRADE"

MALCOLM B. MOYER

To some, "Slab on Grade" implies a modern type of construction, and therefore, "the thing." As a matter of fact it antedates steam heating and sanitary plumbing.

When steam heating was a new art and contractors were expected to design their own systems, the Architectural irritation at exposed pipes in ground floors and basements was placated by running the return and water supply pipes under the floors.

At times these pipes were encased in cinder fill but, more often, they were laid directly in the earth before the "cement floor" was laid over them.

Surprisingly, the latter type of burial frequently lasted for fifteen to twenty years before the leakage became noticeable. Of course, the cinder fill made quick work of any pipes buried in it. The old pipes were usually wrought iron. Today's pipes are steel or copper.

The steel pipe failures come sooner and are due to corrosion. The copper pipe failures come from the efforts of the copper pipe to expand and contract when restrained by concrete and earth. The most common type of failure in copper thus placed comes from the joints being pulled apart.

Recently a piece of pipe was submitted to this office which had been removed from below a slab of a public school building, after two years of service. It was heavily encrusted with an iron oxide shell, and the top side was nearly eaten away for a distance of two feet, on either side of two holes, which were about 1/16" in diameter.

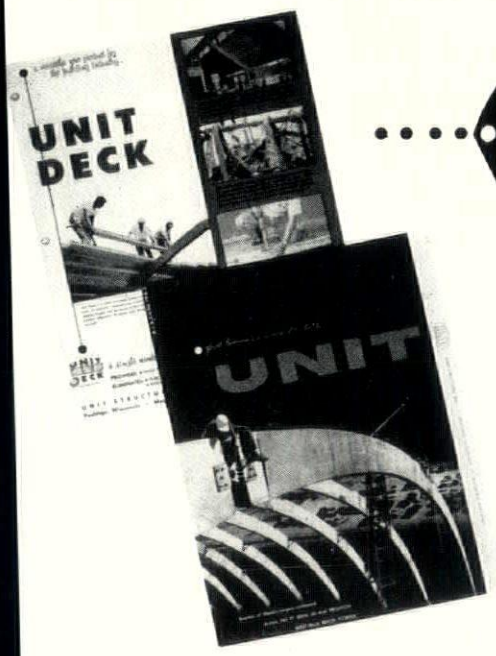
As this pipe was bedded in gravel, the leakage remained undiscovered for some time while the water drained away. When a piece of the new floor had been removed, it appeared that corrosion was appallingly widespread and the possibility of replacement, at a heavy cost, now looms.

At this juncture, the Owners are not at all impressed by the Architectural elegance of fully concealed piping.

"Slab on Grade" jobs have been solved by forced hot water systems, with overhead mains and down feeds to convectors, or fin tube elements, but, the simple use of relatively shallow crawl spaces in which all pipe work can be fully accessible at all times does not add greatly to the overall cost and permits completely hiding the pipes. The assurance that leaks in steam and water pipes can be promptly detected and easily repaired will give the Owner the years of service he has a right to expect, and brand the Architect who advocates such construction as a seasoned veteran whose work can be depended upon.

"Slab on Grade" has not proved to be the best for the Owner and its fancied low cost as a construction method fails to take into account the extra cost of heating, and the great hazard of buried pipes.

Buffalo, the "Queen City of the Great Lakes" together with the Buffalo-Western New York Chapter of the American Institute of Architects will play host to the Annual Convention of the New York State Association of Architects in September. Make plans to attend now.



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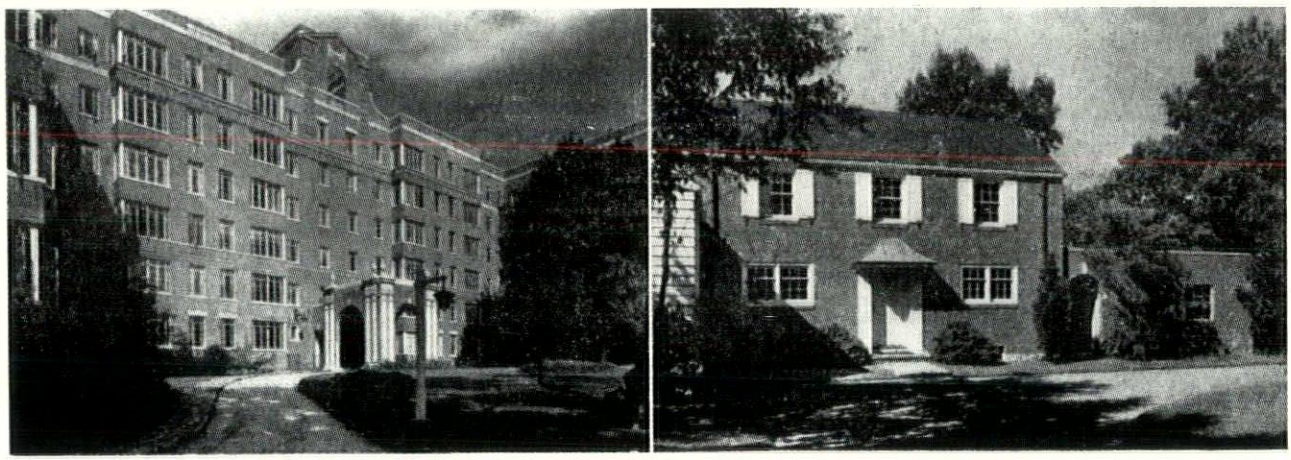

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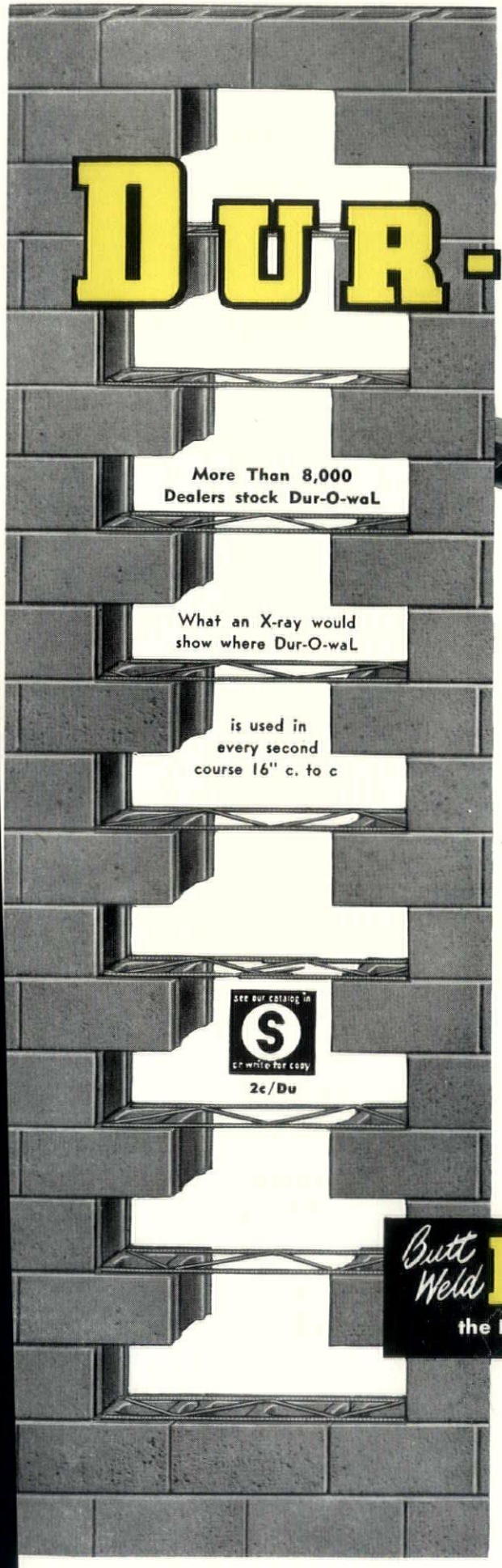

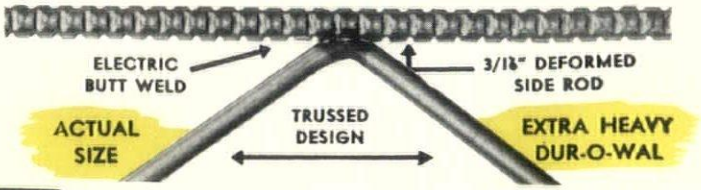

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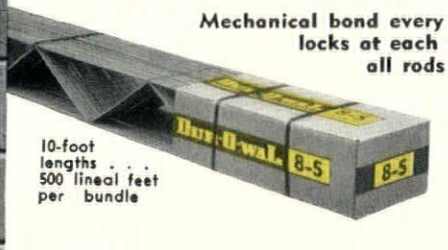

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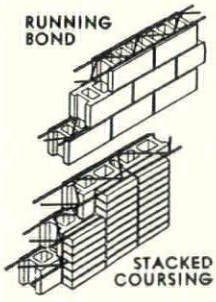

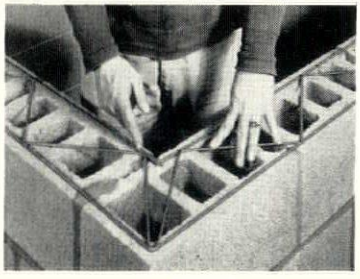

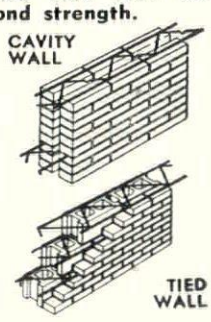

SELECTION TABLE

Wall Thickness	4 in.	6 in.	8 in.	10 in.	12 in.	13 in.
Extra Heavy Dur-O-waL	4-EH	6-EH	8-EH	10-EH	12-EH	13-EH
Wt. per 1000 lin. ft.	247 lb.	250 lb.	257 lb.	266 lb.	276 lb.	282 lb.
Standard Dur-O-waL	4-S	6-S	8-S	10-S	12-S	13-S
Wt. per 1000 lin. ft.	178 lb.	180 lb.	187 lb.	196 lb.	207 lb.	212 lb.

Furnished in either bright basic or galvanized steel. Specify Drip Section Dur-O-waL for Cavity Walls.

NOTE — In determining whether to specify Standard weight or Extra Heavy weight Dur-O-waL, comparisons in following table should be properly evaluated:

	Weight lbs. tensile steel per lin. ft	Surface bond area—sq. in. per lin. ft.	Number of mortar locks per lin. ft.
Standard weight Dur-O-waL	0.19	11.18	3
Extra Heavy Dur-O-waL	0.26	14.14	3

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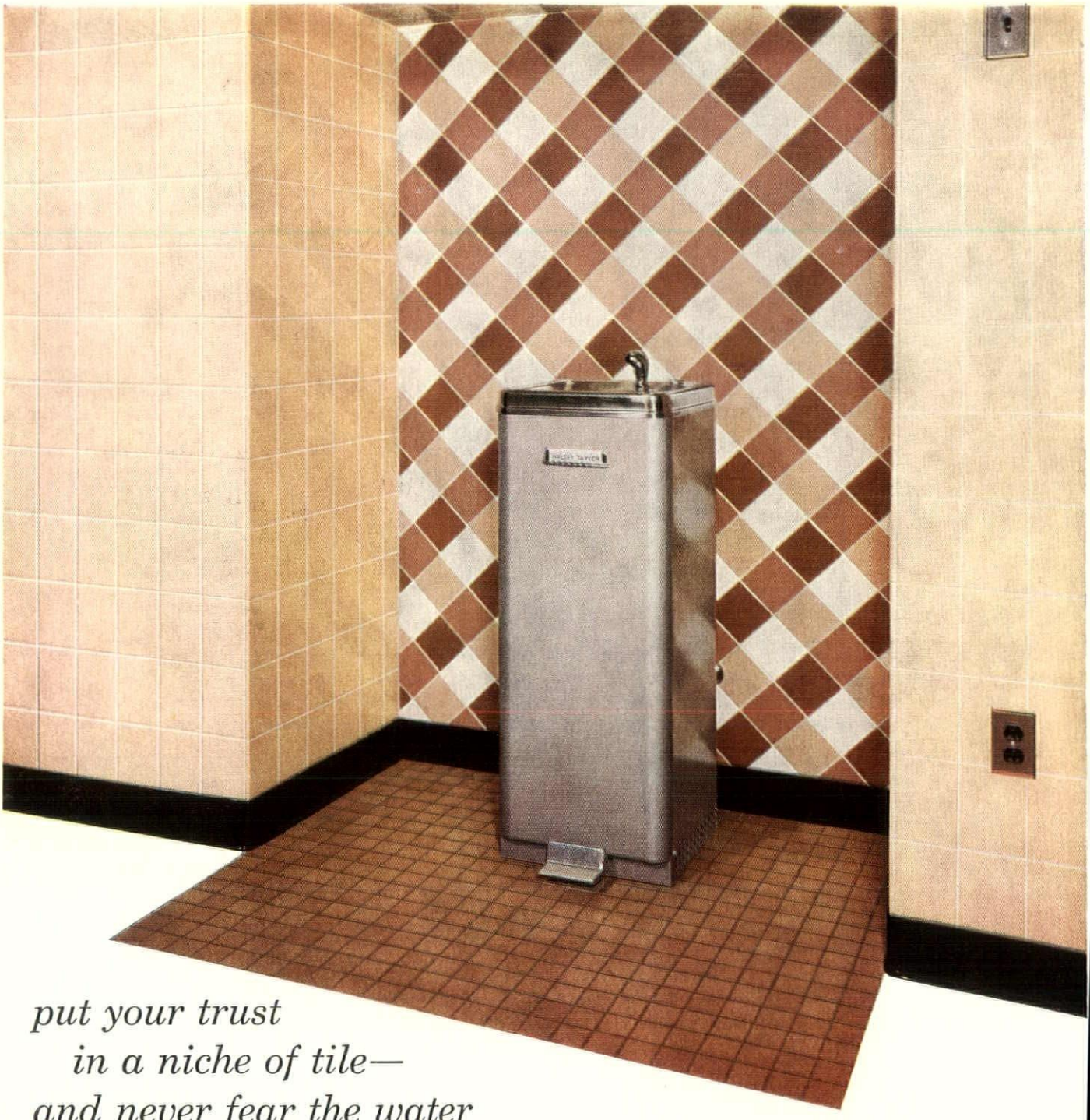

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